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COMIC BOOK MARKETPLACE

No. 16
August 1992

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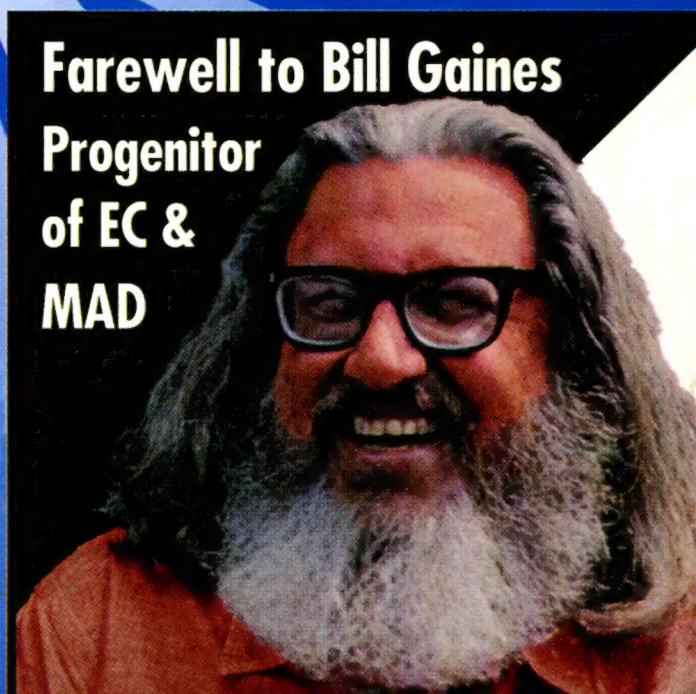

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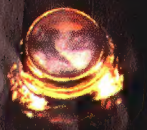

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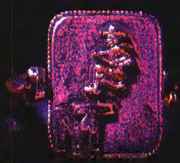

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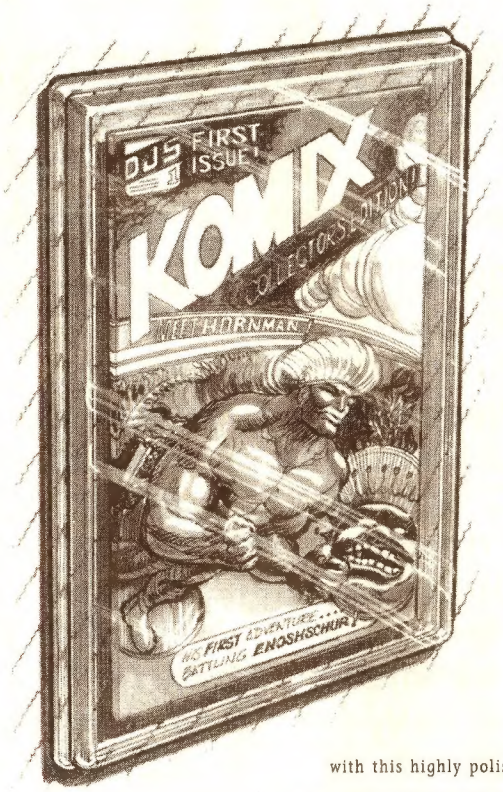

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Bill Gaines photo by John Putnam ©1972 Frank Jacobs

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Issue Number 16, August 1992

The end of an era...

The death of Bill Gaines is truly the end of an era in comic book history. And for me, it also is the finale of a personal relationship of sorts. So many of my best childhood memories seem somehow associated with recollections of buying the latest copy of *Mad Magazine*, that it is really hard for me to accept that its venerable editor and publisher is no longer with us.

I was born late enough to have just missed the EC era, when *Mad* was still a comic book, and of reading age just in time to remember *Mad* in its first four or five years in magazine format. *Mad's* Humor was outlandish and irreverent and, like many, I recall laughing out loud with my young friends at its exaggerated gags. In my experience, that's a claim not too many magazines can make.

Mad was so important to me that I would often purchase it, in lieu of the 2 1/2 comics I could have bought for its 25¢ cover price. No matter how much agony was required to whittle the number of comic books down to an affordable number, *Mad* always seemed to somehow make it into the final selection. And, of course, my parents (like most adults), took a rather dim view of the infamous "satire" magazine. It's amazing to consider that *Mad* was actually the last remnant of a comic book company sometimes accused of single handedly causing juvenile delinquency in the US, and always accused of phenomenal quality. As you might expect, it was that very "adult rejection" of Mad that made it truly "ours" and helped me and all my "kid colleagues" to love it just that much more.

I often smuggled my latest copy into Central Elementary School, knowing full well the potential penalty of confiscation if my crime were discovered. My companions and I would read and re-read every page of every issue during recess in a corner of the playground just beyond the eyes of authority (even today, most of my copies that survived those playground readings still bear the crease caused by folding the issues lengthwise for easier concealment under my shirt and part way down my pants). Between the laughs and giggles, we would actually discuss the meaning of the cartoons and jokes. If one member of our small "playground discussion group" didn't understand why some socially relevant "department" was "so funny", the others would quickly explain it. We actually broadened our entire world view (and our place in it) by reading that darn magazine.

You see, during the fifties (remember the fifties?), conformity was, more often than not, the rule. But *Mad* was rather like some literary island refuge, where a kid could, kind of, think for himself a little bit. I know it helped me form some of the big questions about what was "accepted" and what was not... and why! More importantly, (unlike most parents, teachers, and other adults that dominated my world), *Mad* let me have my own opinion! In fact it DEMANDED of me an opinion, when most other forums of thought were closed to eight year olds.

That's why I saved my copies. Like a treasure chest of beloved toys, my friendly G-VG stack of *Mads* was always there, under my bed, each issue at the ready for another visit, any time the notion struck me. And the artwork... how I loved the artwork... I loved the writing of course, but I just couldn't get over the art in those early years of *Mad Magazine*. To a third grader, it was so incredibly complicated. Each issue was such a visual delight, that one reading was never enough to absorb every expression and humorous entendre. I especially remember the pages drawn by Wally Wood, with their rich and intricate detail. So many rich details to a page, in fact, that it seemed it might take a whole wonderful and precious childhood hour to digest a single "story". Or maybe even an entire lazy summer afternoon to make it from cover to cover!

So after Bruce Hamilton called me this morning to tell me of Bill's death, along with the flood of memories, I couldn't help thinking of all the cantankerous, brave, and just plain brilliant elements of his legacy. I can still visualize him seated in the main committee room of the comic book hearings back in the early '50's, the only publisher to really fight back and debate those legislators. I still ponder his consistent refusal to accept advertising in *Mad*, so that he could satirize anything and anyone, in spite of the huge offers from Madison Avenue agencies. I keep thinking about his anti-smoking gags, long before it was fashionable to educate children about the dangers of cigarettes. I'd even be willing to conjecture that the lives of most Baby Boomers intersected with *Mad Magazine* at some point in their personal development. Its almost as if reading *Mad* was one of the few universal "kid" experiences. I think that is essentially why *Mad* is such an important American institution.

Personally, I'd like to thank you one last time, William Maxwell Gaines, for sticking to your guns right to the end, making four decades of childhoods a little more bearable, and for reminding me not to worry (What, me?).

For comic book history, allow me also to thank you for your enormous creativity. Few will ever contribute as much as you. Your passing is a genuine loss.

What, me worry...(sigh)...? Well, today...without you here Bill...yes...just a little...

Gary

Gary M. Carter, Editor

Letter from the Editor

Cash Paid For Historic "Ashcans!"

Do you have an unidentifiable comic with an odd black & white cover and color interior?

It may be an historic "ashcan!"

In the early days of comic book publishing, there was a never-ending battle between highly competitive businessmen to lay claim to every conceivable comic book title. In order to properly register the title with the copyright office in Washington DC, publication of the book was required.

In the heat of competition, crafty comic book publishers developed a system to fool the government into believing that the book had been produced. They produced "ashcan" comics! These "imposters" existed only for legal registration and were never sold.

"Ashcans" usually had black and white covers (often Velox prints) stapled to color interiors from previously printed comics.

One "ashcan" comic was rushed to the copyright office in Washington DC to register the title and logo art. Another was placed in the publisher's files. Often extra "ashcans" were made and given to editors and other employees as souvenirs. Sometimes these rarities surface in today's comics collector marketplace.

In recent years the collector's market has been deluged with a flood of objects tagged as "ashcan" comics. These contemporary previews and mini-comics are not the real thing.

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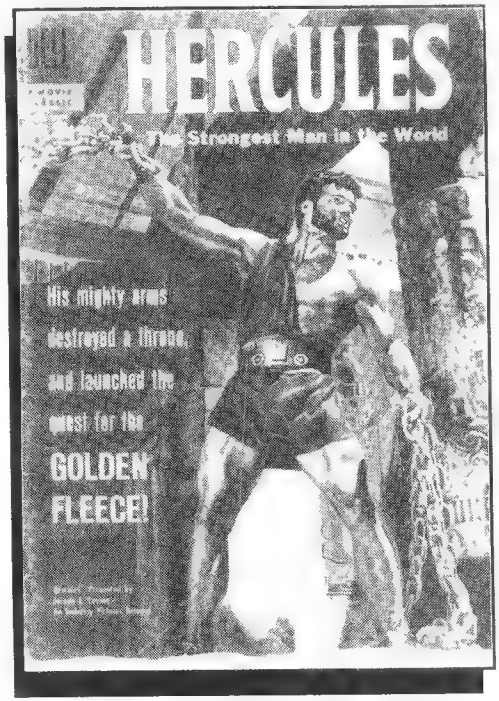
From Silver Screen to Sequential Art



HERCULES (FOUR COLOR #1006, JULY 1959) ©DELL
The cover features star Steve Reeves, perhaps the only member of the cast who spoke English. This one is designated "A Movie Classic" in the upper left corner of the cover just under the Dell logo... but I say skip the movie and read the comic.

The first comic book adaptations of movies were published by DC in 1939, utilizing stills instead of drawings. *Movie Comics* fizzled after six issues- the only early DC comic to fail. In the late 1940's, film translations into drawn art began; the most notable series was *Fawcett Movie Comics* which started in 1949. Twenty issues came out through 1952, of which the majority were westerns. I don't know whether publication ceased as a result of poor sales or whether it was an early step in Fawcett's withdrawal from the comic book business.

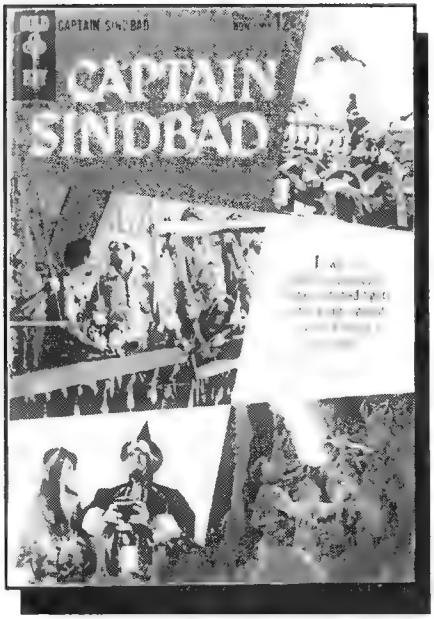
Around this time, Dell produced a few one-shot movie adaptations in their *Four-Color* series. They also started doing comics based on television characters. As the fifties progressed, Dell published more and more TV and movie comics. The movie books were full-length, 32 page, comic novels, and usually featured stills on the inside cover. Various artists illustrated these efforts, sometimes making a grade "A" comic from a grade "C" flick.

I shouldn't say that about "The Land Unknown" (*Four Color* #845, August, 1957) since I haven't seen the film, but I have this feeling... Regardless of the movie's merits, the comic is definitely first-rate. Much of the credit for this goes to Alex Toth. His Antarctica is vast and chilling, and his dinosaurs are elegant threats to the four "puny humans" who enter this valley lost in time at the "bottom of the world". The story moves smoothly, along a well-trod path to be sure, and coupled with the superior rendering, makes for a rather satisfying package.

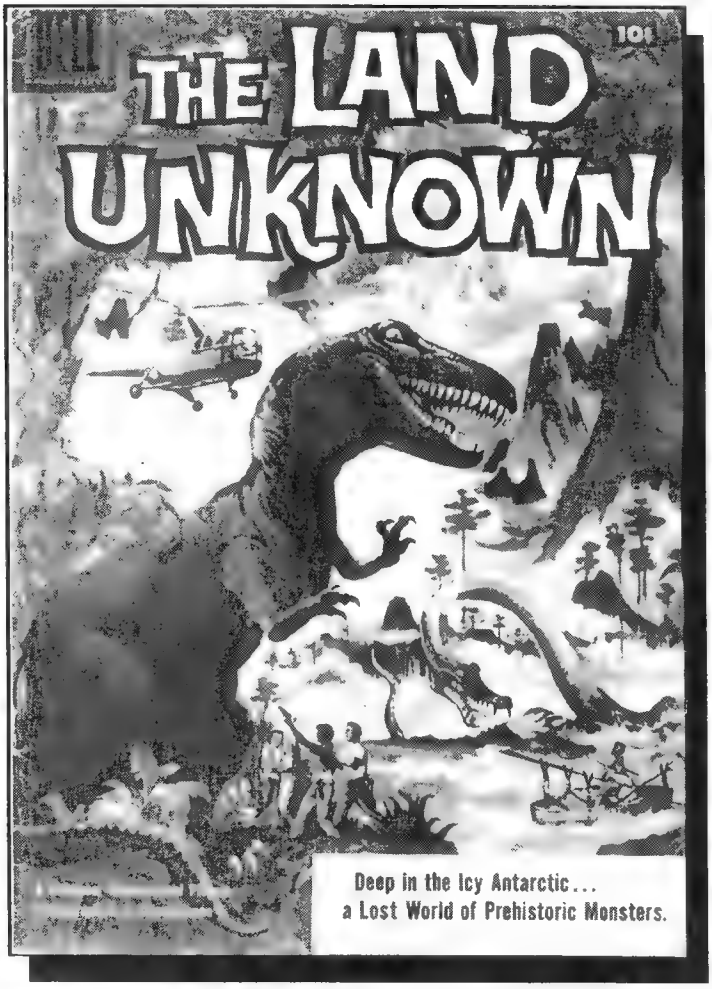
I did see the "Hercules" movie recently, and it is less than glorious. The comic (*Four Color* #1006, July, 1959) is better. It is a treat to experience the ancient myth in four color form, as Hercules is something of an early superhero. When he renounces his immortality halfway through the story, it is a genuinely moving moment. John Buscema's art does justice to the power of the characters and the awesome events that shape them. Dell had sidestepped the Comics Code Authority, relying on their reputation for clean, wholesome entertainment. But "Hercules" is pretty violent and even somewhat sexy. I think that the movie comics were aimed at an older audience than the post-code superhero books.

By this time Dell was the unchallenged king of TV and movie comics and remained so until their break with Western Publishing resulted in Western's starting up Gold Key in 1962. After that, both companies produced a fair share of them.

"Captain Sindbad" is another of those movies that came and went. I note from reading the inside front cover that it starred Guy Williams, who played Disney's Zorro on TV. This is the umpteenth "sequel" to "The Seventh Voyage of Sindbad", and though the original was one of the few worth while films of its kind, diminishing returns prevailed upon endless rehash after rehash. But it makes a pretty good comic book, with Russ Manning (who was also drawing Magnus, Robot Fighter for Gold Key)



CAPTAIN SINDBAD (MOVIE COMICS 10077-309, JUNE, 1963), ABOVE: This cover offers a gallery of stills to entice us. In the lower left, Princess Jana does some pretty pleading for help from the old sorcerer who's under El Kerim's control. ©DELL



providing sumptuous graphics.

Sindbad returns home after two years of seafaring adventure to find that Baristan has been taken over by the evil "El Kerim", who has not only seized power but is also muscling in on Sindbad's fiancee, Princess Jana. Sindbad, in disguise, organizes an "underground" army, then insults one of El Kerim's guards and is arrested (as a ploy to get himself inside the palace walls). But Jana inadvertently reveals his identity by crying out when Kerim is having him flogged. Sindbad is then sent to the arena, where he has to fight a giant invisible monster (a homage to "Forbidden Planet?) which escapes into the crowd and creates the necessary diversionary havoc that allows Sindbad to get his rebel band together and...

This comic is dated June, 1963, originally priced at twelve cents, and is a "cover to cover" 32 page adaptation. Even the back cover is a "pin-up". The only non-Sindbad page is the inside back cover, a filler on the hatchetfish, one of the luminescent denizens of the lower depths.

THE LAND UNKNOWN (FOUR COLOR #845, AUGUST 1957) RIGHT: This action-packed painted cover combines several of the dinosaur scenes into an impressive panorama. It helps make this book into a very appealing package for collectors. ©DELL

The Dell movie books lasted until 1969 and Gold Key kept producing through 1972 together they converted over one hundred and fifty films into four color form. Western also did a handsome hard cover version of the 1980 "Flash Gordon" movie, with wonderfully romantic high-fantasy art by Al Williamson. And in 1977 Marvel launched a series of successful comics based on the "Star Wars" films; these included original material as well as the three movie adaptations. ■

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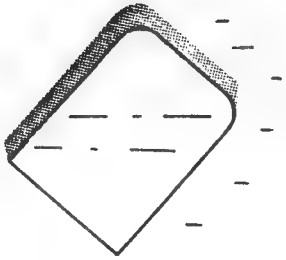

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As the Silver Age faded, Lee & Kirby's landmark creation began to shine

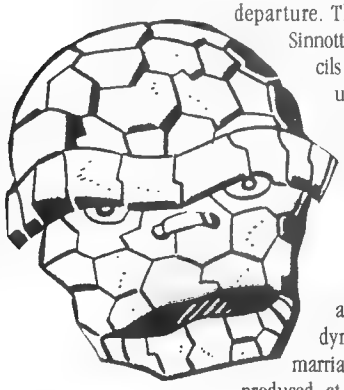
By GUY BUDZIAK

It's now been two, maybe three years since I've started collecting comics...again. The first time around was in the late '60s-early '70s, looked back upon by most collectors as the tail-end of the Silver Age. I was a "Marvelite" at a time when the Marvel Universe was a far less complicated place, and the monthly release of new issues numbered fewer than a dozen twelve-cent titles, no great strain on a collector's wallet. Jack Kirby was still with Marvel then and three books were still being drawn by him, *Thor, The Fantastic Four,* and Captain America in *Tales of Suspense*. Kirby was to leave Marvel in the early '70s for DC, but until that time these were the three titles that showcased his work. Although I loved most everything he drew for Marvel all throughout the '60s, *The Fantastic Four* was no doubt my favorite. In 1968 I acquired through the mail five consecutive issues of the *FF*, numbers 45 through 49. These were issues that I had missed, since my collection then began with number 63. These five books, offered at fifty cents apiece, were purchased from Howard Rogofsky, and arrived in near mint to mint condition, if memory serves me well. I was thirteen years old at the time, and to me these books were, from cover to cover, the most gorgeous things I had ever seen. And to receive five at once! Talk about heaven... it was as if I'd obtained precious artifacts from the distant past. I was already acquainted with the earliest issues from Marvel's square bound reprint title, Collector's Item Classics. but these books I had never seen before, except on the ad pages of other titles whose publication coincided with them.

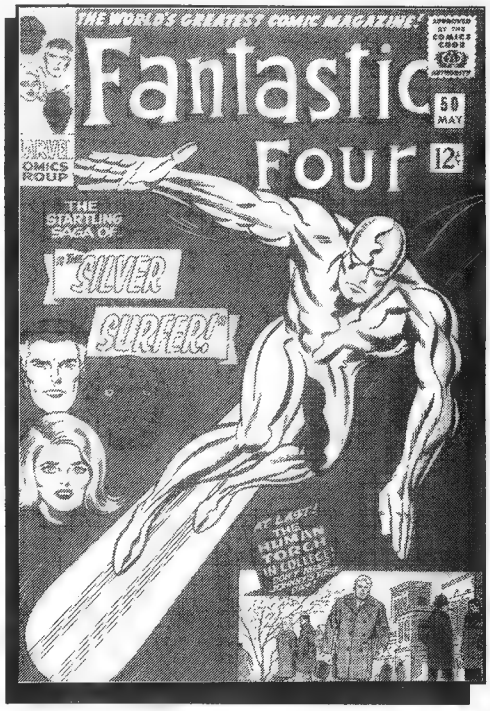
The importance of the Fantastic Four to the success of Marvel in the '60s is undeniable. The first issue launched the Silver Age for the company, and within the first forty issues nearly every Marvel super-hero had crossed over to appear within its pages. Witness: the Submariner (his first appearance ever in the Silver Age, in issue 4), Ant-Man (no. 16), the Hulk (nos. 12, 25, 26), the Avengers (no. 26), Dr. Strange (no. 27), the X-Men (no. 28), Daredevil (nos. 39, 40), even

Sgt. Fury (no. 21)... so the idea of crossovers to help spread awareness of its other titles was occurring even then at Marvel, although certainly not at the fever pitch of frequency that can be found today. Nonetheless, it appears evident that the Fantastic Four may well have resided at the center of the Marvel Universe during the early, formative years of its Silver Age.

By the mid-1960s, the art and storytelling of Marvel's roster had reached a level of quality and sophistication remarkable for such a short duration of time. At this point the team of Lee and Kirby was still intact, still at work on the *FF*, and would remain so past its one issue. However, by 1965 Kirby's pencils had been inked by a succession of inkers, with varying results. The list of embellishers to have handled the chores reads as follows: Dick Ayers, Joe Sinnott, Steve Ditko, George Roussos, Chic Stone, Frank Giacoia, and Vince Colletta, all within the first fifty issues. But with issue 44 one inker took over the helm, someone whose inks helped finally establish the definitive "look" that the title would retain until the time of Kirby's departure. The importance of Joe Sinnott's inks over Kirby's pencils cannot be dismissed or underestimated. Just as Vince Colletta's inks helped to articulate the vision of Kirby's Thor, and Frank Giacoia's brushwork, bold and vital, gave Kirby's Captain America an enhanced sense of dynamism, the artistic marriage of Kirby and Sinnott produced, at least visually, work the likes of which hadn't been seen since the Jack Kirby/Wally Wood collaboration that took place in the late '50s, in issues 4 through 8 of DC's *Challengers of the Unknown*.

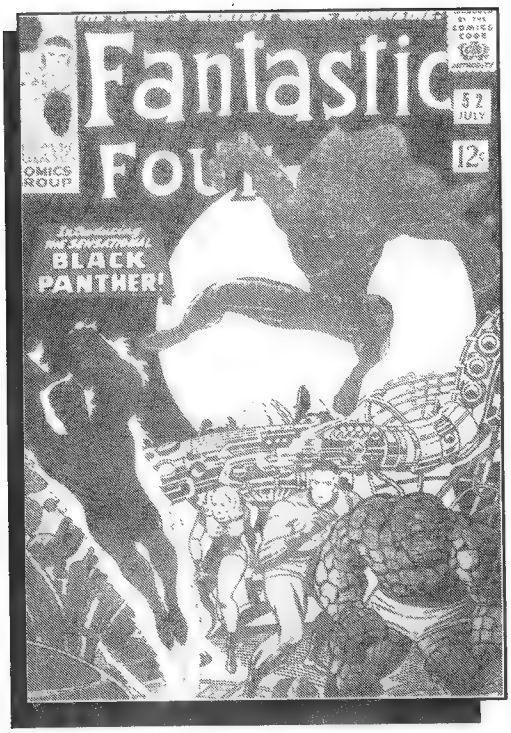


But along with the matter of Kirby's artistry, other developments in storytelling and character development were also taking place. Single issue stories were appearing less and less in *The Fantastic Four*, to be replaced by sweeping, panoramic storylines, often overlapping, spanning three or four issues at a time. I believe this transition first became apparent with issues 41 through 43, during the FF's last major confrontation with the Frightful Four, and confirmed itself with issue 44, when Medusa, she of the living red tresses, was revealed as more than just another super-powered villainess. She was in fact the tip of an iceberg, an iceberg known as the Inhumans, a hidden super-race imprisoned beneath a dome in a dwelling known as The Great Refuge. Led by her paramour Black Bolt, a mute with a tuning fork on his forehead, whose peep was more lethal than most people's bark, the Inhuman's saga began in issue 44, and culminated in number 59, when the dome was dismantled thanks to Black Bolt's titanic tonsils. Meanwhile, two other storylines emerged, both of which would alter and reshape the fabric of the Marvel Universe, between issues 44 and 59. With issue 48, Galactus, devourer of planets, appeared on the landscape, and with him his herald, the Silver Surfer. To this day the Surfer remains one of Marvel's most enduringly popular characters, and Galactus still looms large as a major player in their Big Picture. The other storyline, though briefer, is no less important. The Black Panther, T'challa by name, chieftain of the Wakanda tribe and the first black superhero ever in comicdom, is introduced in issue 52, and his origin revealed in number 53. As a boy he witnesses the murder of his father by Klaw, a scientist bent upon obtaining vibranium, a precious ore found in abundance beneath the Panther's native soil. Klaw's hand is destroyed when one of his weapons is turned against him, wielded by T'challa himself. By story's end, Klaw (who resembles Captain Ahab in a pith helmet) climbs into what looks like a giant washing machine (front-loader), intent on vengeance against the Panther. Klaw reappears, in radically altered form, in issue 56, where he proceeds to give the FF a really hard time, but in time-honored fashion they ultimately prevail. Both the Black Panther and the Inhumans continue to remain under appreciated by comic fans, if current Overstreet values on these books are any indication.



FF#50: The final issue of the Galactus Trilogy that launched the Silver Surfer's career in the Marvel Universe. ©MCG

What follows next is an overview of those issues that I think comprise a peak, a high point in the creative development of The Fantastic Four...



©MCG

Issues # 44-47

The gentleman's name is Gorgon, and the FF learn that there's more to this Medusa gal than meets the eye. In issue 45 the Inhumans are revealed, with Black Bolt, Medusa, Karnak, Triton, Gorgon, Crystal and Lockjaw (imaging a bulldog the size of an adult hippo) being the principal players, not to mention Maximus the Mad, Black Bolt's unhinged brother and the culprit responsible for erecting the dome that imprisons them. A colorful bunch, to be sure.

Issues # 48-50

The plight of the Inhumans is put on a back burner, as Galactus and the Silver Surfer take center stage. Acting as Galactus' cosmic bloodhound, the Surfer sniffs out planets suitable for consumption then points the way to the goods. Through the course of events the surfer decides he likes, and aligns himself with the FF against Galactus, much to the Big Guy's chagrin. Ultimately Galactus decides to leave us alone, but not before stranding the Surfer here on earth as punishment for his betrayal.

Issue # 51

This issue serves as a break in the proceedings. I've heard tell that there are many who consider this to be one of the finest FF stories ever written, and I think I'm inclined to agree. An anonymous scientist, bitter over and envious of Reed Richards' comparative success, usurps Benjamin Grimm's identity and power as the Thing. Eventually he's able to deceive the other members into thinking he's the "real" Thing, so to speak. On a quest for scientific discovery Reed Richards' places himself in a perilous situation, and though he's tempted to let Richards' die, instead he rescues him, and the bogus Thing perishes in his place. A humble little tale, comparatively, yet compelling nonetheless

Issues # 52 & 53

As mentioned previously, the first appearance and the origin of the Black Panther, respectively. Villainous Klaw's use of vibranium causes elephants and gorillas to turn crimson, huge, and hostile, and they tend to disappear as quickly as they appear. The Panther's presence is established as an ongoing participant in Marvel's Grand Scheme of Things, and in the

Worlds Within Worlds: "King" Kirby on the FF

Jack Kirby didn't need to have drawn the ***Fantastic Four*** in order to have been enshrined in comics' hall of fame, but his work on the series was a seminal influence to many a comics fan. Consider his contributions (alongside Stan Lee's, natch) to "The World's Greatest Comic Magazine":

- Pencilling 109 uninterrupted regular issues, annuals, and all of their covers.
- Visualization of scores of new and enduring characters & concepts including Mole Man, Dr. Doom, the Inhumans, Watcher, Galactus, Silver Surfer, Diablo Impossible Man, Kang the Conqueror, the Negative Zone, Dragon Man, The Frightful Four, Warlock (aka "Him"), the Skrulls and the Kree, and Willie Lumpkin, the postman.
- Inventing a complete "vocabulary" of effects for illustrating cosmic energy, technology beyond "high-tech", delirious action scenes and indescribable panoramas, not to mention monsters, robots and gadgets that live on in memory (and unfortunately, in the swipe files of younger artists as well.)

Without dwelling on the controversial questions of authorship between Lee and Kirby, it is interesting to see how the FF reflects so much of its artist's passions. Besides the direct link to the **Challengers of the Unknown**, there are echoes of his romance comics (particularly in the marriage of Reed & Sue), boy groups (Johnny's teen hi-jinks and the Yancy Street Gang), and silly monsters (Ben Grimm). The organization of the Inhumans anticipate cosmic series like **New Gods** and **Eternals**, and even Agatha Harkness is a throwback to series such as **Black Magic**.

But the rendering of issues 44-80 represents a career peak. Many of those issues were still drawn on the oversized 17x22" boards, crammed with detail. His ground- breaking use of photo collage encouraged devotee artists like Jim Steranko to experiment later on. And as Roy Thomas pointed out, the team of Kirby and Sinnott "perfected superhero illustration".

It was this perfection that captured my eye back in 1967. I had been introduced to the **FF** via the faithful if simplistic animated series on ABC. But the sight of Ben Grimm on the cover of issue #79— "This Monster Forever"— knocked me for a loop. The stark colors, potent composition, and oh-so-slick rendering did me in. As I vainly attempted to copy that illustration with my own tortured scrawl, I came to the conclusion that these comics were not drawn by human beings.

At least, not ordinary humans, as it turned out.

—Joe Sikoryak

late '70s it's Kirby himself who illustrates this hero's short-lived fifteen-issue title (though it's John Buscema who draws the final issue).

Issue # 54

Yet another little break in the proceedings, only this time it's the Torch not the Thing who takes the limelight. Johnny Storm and his college buddy Wyatt Wingfoot go exploring the African desert, and stumble across an ancient crypt beneath the sands. They inadvertently awaken Prester John from his centuries-long slumber, slumped over all this time in a sort of glorified easy chair. He has in his possession a gizmo called the Evil Eye, which looks like a hand-held flashlight but emits a walloping power beam. When the impetuous Torch snatches the thing from its owner's grasp, the safety catch is left off, causing a power buildup that results in an explosion of nuclear proportions. As for the Torch, lucky for him that he escapes unscathed. That'll teach him for being so grabby.

Issue # 55

In a nutshell, the Surfer versus the Thing. Alicia, Ben Grimm's blind sculptress girlfriend, lends a sympathetic ear to the Surfer's plight. The Thing walks in on their conversation and instantly assumes the worst. A confrontation ensues, with fisticuffs and cosmic blasts exchanged all around. The whole thing ends at a standoff, with the Thing admitting something along the lines of, "Gee, what a big hot-headed dope I was". This issue marks the first time that the Silver Surfer is featured on his own, without Galactus looking down over his shoulder, and is a definite harbinger of things to come.

Issue #56

Klaw is back as the Master of sound, emerging from his own transformation device all crimson and deadly, right down to the sonic megaphone that serves as a replacement for his right hand. Klaw, I must admit, is a great-looking villain, especially on the cover of this issue, where his burgundy-red self is set handsomely against a backdrop of grey tones.

Issues # 57-60

This four-issue run is the capper, a real lollapalooza. Dr. Doom on Steroids? It sure looks like it, after he robs the Surfer of his powers so as to make them his own. And in the midst of all this, "The Inhumans Break Free!", as stated on the cover of issue 59. Magnum opuses don't get much better than this.

Although the above list covers only issues 44 through 60, I feel that numbers 39-43 merit mention as well, since one could definitely sense a change or transition underway, artistically and otherwise. Frank Giacoia handles the inking for issue 39, then Vince Colletta takes over, embellishing issues 40 through 43. One can even sense a change in Stan Lee's writing, as the storytelling becomes fuller, richer in tone, and characterization takes on more subtlety and detail.

Since in more recent times, the popularity of Spider-Man and the various X-titles has eclipsed that of the Fantastic Four, most all the books mentioned in this article are still priced well within the means of affordability, with issues 48-50 being the only possible exceptions, what with the Surfer's increasing stature as a major player in today's rather crowded Marvel Universe. But may I say that all the aforementioned books stand as best buys for your money, since Lee's storytelling and Kirby's art have reached a level of quality and refinement that has rarely been equaled, if not surpassed, to this day. These books exemplify the reasons for Marvel's success during the '60s, and why they've still been able to remain contenders here in the '90s as well. As you mine the unknown caverns of your local comic shop's back issue department, don't forget the remarkable quality of mid-sixties Fantastic Four. They are truly "Refined Silver". ■

***FF*39, OPPOSITE** marked a turning point in the art and plotting of the series. ©MCG

***FF* # 52, LEFT,** First costumed superhero of African descent. ©MCG

***FF* #54, BELOW** was typical of Lee & Kirby's peak output with a huge cast, overlapping plotlines and epochal adventure. ©MCG

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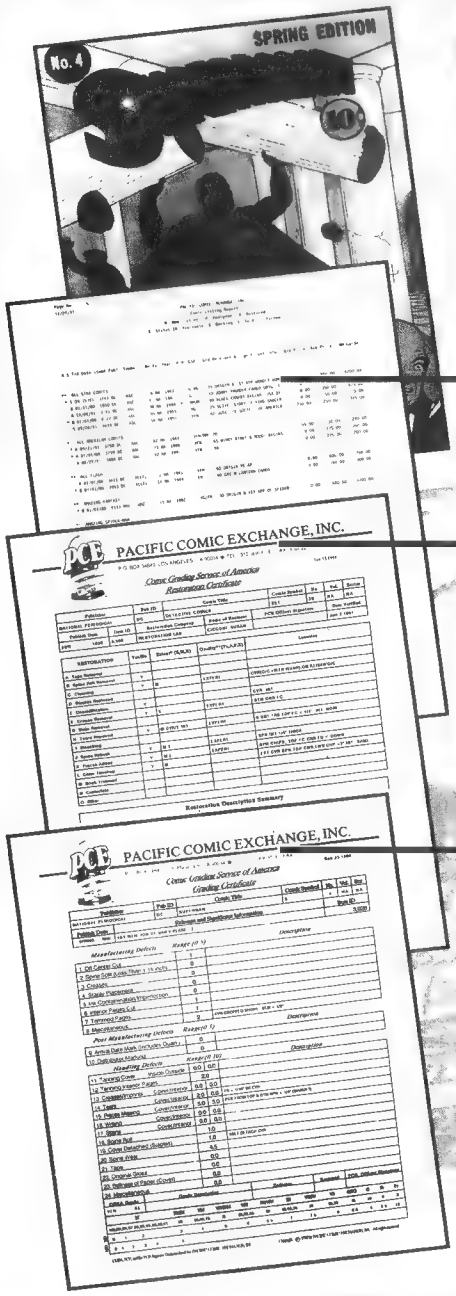

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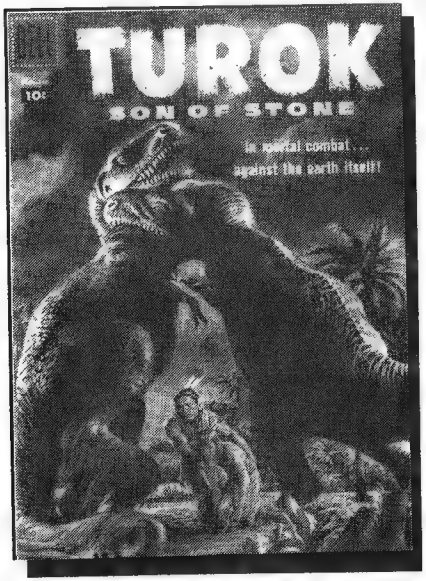
TUROK, Son Of Stone

A LOOK INTO THE DIM, DARK PAST BY GREGORY A. WASKO

Before the coming of the white man to America two young Indian braves, 25 year old Turok and 15 year old Andar, of the Mandan tribe (from the Carlsbad area in New Mexico) went hunting. They got lost. Where they ended up became the story line for 130 issues of "Turok, Son of Stone" spanning an incredible 28 years.

The first issue was published in December, 1954 by Dell Publishing Co. as *Four Color* #596, followed shortly in October, 1955 by the second issue, *Four Color* #656. The characters must have proven popular, because "Turok, Son of Stone" became its own quarterly publication commencing with issue #3 in March, 1956.



TUROK, SON OF STONE #10(DEC-FEB., 1958) ©Western

In my sixth year I recall my older brother showing me a copy of #10 (Dec.-Feb., 1958). I found the painted cover depicting two T. Rexs locked in mortal combat to be visually striking. I questioned him, however, about the story content since I didn't think it was possible that an Indian shooting an arrow could bring down something the size of T. Rex. "Because they're poisoned arrows" came his wise reply. "Oh well... that seemed to make sense then".

For me there was a lot to like about this comic - it had dinosaurs which all kids found alluring, and it had two futuristic heroes (relatively speaking) trapped in a primitive world, who possessed advanced knowledge and lethal weapons. Fire and poison arrows were the pre-Columbian equivalent of a mega-death ray! The two braves were constantly in a battle with the forces of evil, whose ultimate incarnate presented itself in the form of T. Rex. Turok was the personification of good, his sidekick Andar embodied youthful exuberance, and the stone age people they encountered represented humankind with all its strengths and foibles. The hero's struggle, against the forces of nature that ensnared them, was unrelenting. Their endless fight against the malevolence which lurked around every corner (as well as within themselves) was the strongest plot element. Their ultimate goal, always approached but never achieved, was to find their way back home.

These universal themes strike a chord in the collective unconscious.

THE EARLY ERA

Turok and Andar find their way to "Lost Valley".

As the series began, it took a while to find its form and settle into a niche. The first issue sets out the origin (later retold in issue #35, Sept. 1963) of how Turok and Andar wandered through a cave, then swam an underground river to arrive in a lush tropical valley. This contrasted dramatically with the sagebrush desert they left behind. They found that this 'sunken valley', as it was referred to, contained all manner of prehistoric beasts, both reptilian and mammalian. They watched as a caveman crushed certain roots then used it to poison fish and later made poison of their own and applied it to their arrowheads. This poison must have been spiked with something like bungarotoxin, because it proved to be instantly lethal. Their first kill was a PROCAMELUS and the efficacy of the poison was

confirmed when they slew a "giant hopper" (T. Rex).

Issue #5 (Sep-Nov., 1956) provided more background on the formation of the valley and how the animals came to be there. The next issue (#6 Dec-Feb., 1957), contained an inside front cover feature describing "Lost Valley" that was later reprinted in the scarce Gold Key *Turok, Son of Stone* #1 (Giant Comic, Aug., 1966). Issue #6 was the very first time the term "Lost Valley" was used to describe the sunken valley. Also in issue #6 there appeared the first one page fictional text, as well as a four page story titled "Lotor" about a "prehistoric raccoon". It lasted only two issues.

In issue #7 (Mar-May, 1957), Turok and Andar have a pet wolf pup named Ski-Yu who appeared out of nowhere and disappeared into nowhere after the following issue.

Issue #8 (Jun-Aug., 1957), found "Lotor" replaced by a four page feature "Danger at the Nest", an apparent forerunner of the "Young Earth" series. This marked the last issue of the early era and throughout most of them Turok and Andar are friendly with a caveman named Lanok and his tribe. During this early era, each story is a continuation of the one that went before it.

THE MIDDLE ERA

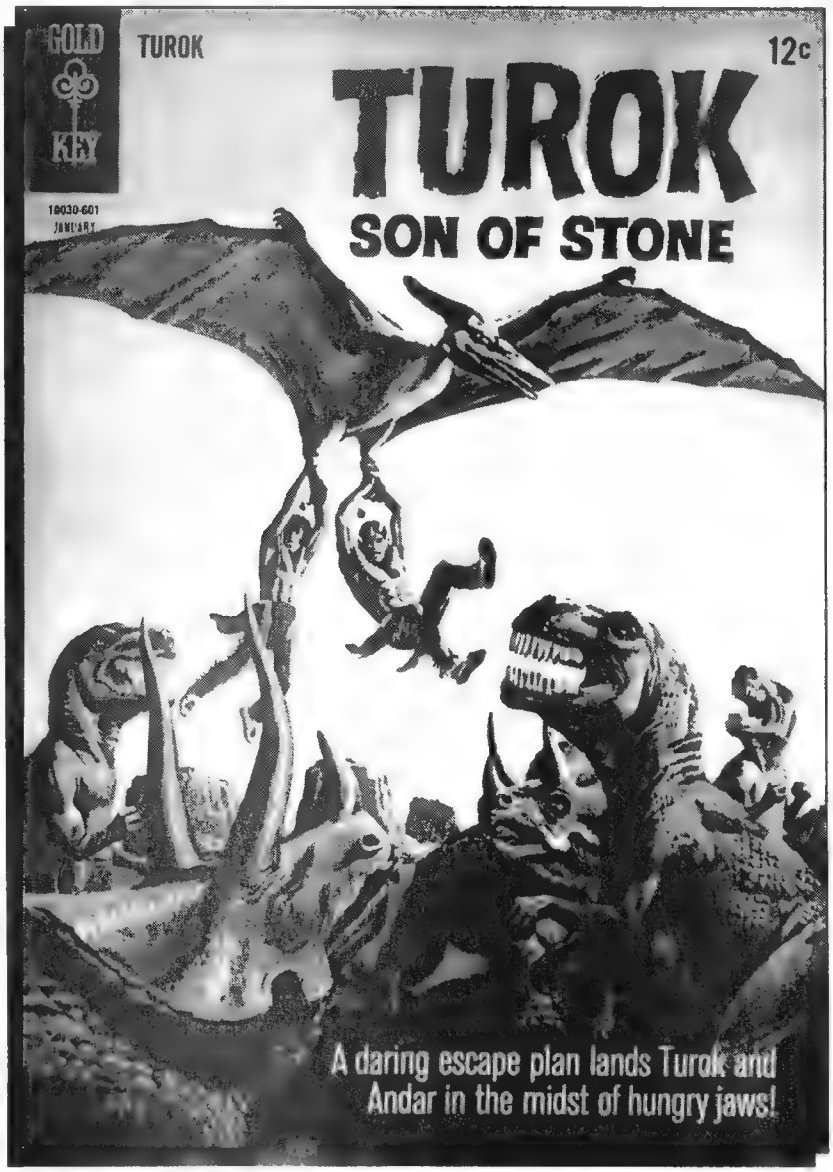
Full length stories begin and dinosaurs take over.

With issue #9 (Sep-Nov., 1957) there appeared the first of a series entitled "Young Earth" which was four pages long and dealt with some aspect of prehistoric life. It ran continuously for 74 issues up to #82 (Jan., 1973) and all but two were drawn by the same artist. Additional half and full page features (the subsequent "Keys of Knowledge" series in the Gold Key issues and the switch from fictional texts to archeological and historical texts in issue #33, June, 1963) enhanced the instructional nature of Turok during this era. The editors no doubt had hopes that the comic would be perceived as not only entertaining, but educational.

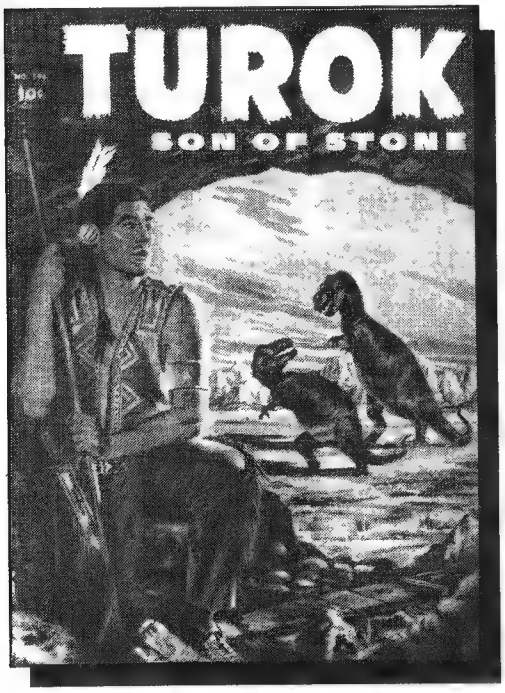
References to prehistoric mammals ended in issue #11 (Mar-May, 1958) with the killing of a woolly mammoth. Thereafter dinosaurs, now referred to as 'honkers', were the only animals seen in Lost Valley. Issue #12 (Jun-Aug., 1958) seems to more properly belong in the early era with its use of the term 'giant hopper' rather than 'honker' and by the appearance of a middle-aged Lanok. Also the source of the arrow poison changes from roots, to leaves, and then to red berries.

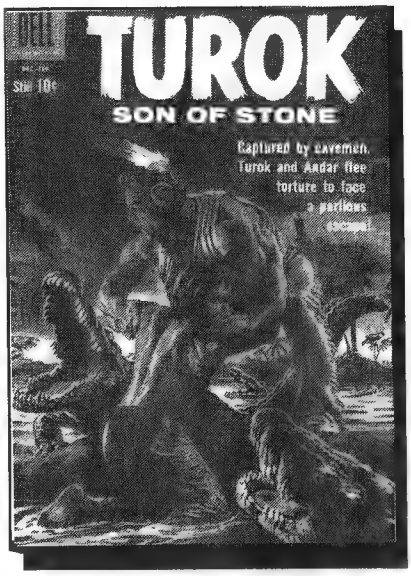
Alberto Giolitti's artwork first appeared in issue #24 (Jun-Aug., 1961) and showed up in the bulk of stories during this time.

The reprinting of earlier popular stories began with issue #36 (Nov., 1963). That issue reprinted the cover and contents of



TUROK # 49
Turok and Andar dangle from a Pteronadon as a hungry -looking bunch of lizards look on. ©Western





LEFT,FOUR COLOR #596, (DEC. 1954, DELL PUBLISHING CO.) Turok gazes through cave opening at a pair of battling Tyrranosaurus Rex. **RIGHT, TUROK #22, (DEC-FEB 1961, DELL PUBLISHING CO.)** Turok and Andar find themselves surrounded by Phytosaurs.

©Western

issue #14 (Dec-Feb., 1959). Issue #54 (Nov., 1966) reprinted issue #25 (Sep-Nov., 1961) with the story "The Winged Men". Interestingly, this reprint contains a 9th page, missing from the original version. Issue #57 (May, 1967) was a remake of issue #17 (Sep-Nov., 1959) but with a total of 33 panels cut from the original story "The Land of No Return". Issue #75 (Oct., 1971) copied #30 (Dec., 1962) except that the 2nd page from "A Vision from Home" was chopped, along with the 4th and 5th pages of "The Cliff Men".

Then with issue #39, the first full length story appeared (May, 1964) and was reprinted as #128 in Oct 1981. From then up to issue #86 (Sep., 1973), 33 of the 48 editions contained full length stories. It should also be noted that during this period, some of the best writing and artwork of the entire run emerged, notably #39 ("Mortal Combat"), #44 (Mar., 1965, "Escape to Nowhere"), #45 (May, 1965, "The Land of Plant People"), #64 (Jan 1969, "The Lost City") and #83 (no date but actually Mar., 1973, "The Sands of Death"). Issue #58 (Jul., 1967) featured a truly great cover and story about a spacecraft and extraterrestrials.

Issues #84-86 (May, July, and Sept., 1973) comprise a trilogy of stories in which Turok and Andar meet "Hutec", a member of a culturally more advanced culture, the Tolnacs (Toltecs?). In Issue #86, on the sixth page of "Farewell to Hutec", we see him for who he really is. And believe it or not he's Charles Bronson!

The last story of the Hutec trilogy (#86) marks the end of the middle era.

THE LATE ERA

Writers and artists get some credit and advertising begins.

Issue #87 (Nov., 1973) brought in a change of format. There were no longer any full length stories and all educational features, including "Young Earth", were dropped in favor of ads. Jose Delbo, whose artwork debuted in issue #81 (Nov., 1972), illustrated the successor to "Young Earth" called "Lanu - Cave Boy". It was an ill conceived effort that lasted only four issues.

The final appearance of Hutec took place in #95 (Mar., 1975).

Issue #97 (Jul., 1975) listed artist and writer for the first time. Paul Newman, who also wrote some of the "Lone Ranger" stories (ref. 1), was listed as the principal writer during this period. Oscar Novelle illustrated one story, "The Sacred Honkers" in #99 (Sep., 1975). Jack Sparling's first artwork appeared in #117 (Sep 1978) and most of the rest of the series was drawn by him.

Starting with issue #93 (Nov., 1974) many of the covers were reprints or redrawn from earlier versions. From #112 on (Nov., 1977) several stories in each issue were reprints, including #121(May, 1979), a reprint of #74 (July, 1971) which is omitted from the list of reprints in Overstreet (ref. 2).

The stories of this era saw a subtle shift toward more interpersonal relationships between the heroes and the stone-age people. Turok and Andar are recipients of romantic female attention not found before, but the braves manage to keep their "virtue".

The series closed in issue #130 (no date 1982) with Turok and Andar still hopelessly trapped in Lost Valley.

PUBLICATION TRIVIA

Dell vs. Gold Key and the cover price goes up, up up.

After printing *Four Color* #596 and #656, Dell commenced quarterly publication beginning with issue #3 and continuing up to issue #29 (Sep-Nov., 1962), the last issue.

Subscriptions were first offered in issue #6 (Dec-Feb., 1957) at 40¢ per year. Starting with issue #23 (Mar-May, 1961) Dell raised the price of all its comics from 10¢ to 15¢ and subscriptions from 40¢ to 60¢ per year. Other comic publishers had kept theirs priced at 10¢ for the rest of the year and then only increased the price to 12¢. To the average child, this 2¢ increase was financially devastating and caused Dell to take a

real beating at the newsstand (ref. 3).

Since 1940, all comics published by Dell were prepared by Western Printing & Lithographing Co. Due to licensing fees and declining sales by mid-1961, Dell decided to produce its own comics in-house. Western obviously disagreed with this decision, so it parted company with Dell and took most of its titles with it. In 1962 Western began publishing its own comics under the "Gold Key" logo and lowered the price to 12¢, the industry standard at that time (ref. 3).

Gold Key began publishing *Turok* beginning with issue #30 (Dec., 1962) on a bi-monthly schedule. Gold Key then switched back to a quarterly periodicity with #59 (Oct., 1967) and then back to bi-monthly with #77 (Mar., 1972).

The cover price was eventually raised to 15¢ with issue #63 (Oct., 1968) and eventually done away with completely with issue #82 (no date but actually Jan. 1973). This was in preparation for yet another price increase to 20¢ beginning with issue #84 (May, 1973). Subsequent price increases came more frequently and in larger doses, reflecting the inflationary spiral of the 1970's, going up to 25¢ with issue #91(Jul., 1974) and finally ending up at 60¢ for the last two issues. The cover price was raised to 50¢ for issues #114 and #115(Mar. and May, 1978). To provide some compensation for the escalating price, Turok was expanded from 32 pages to 48 pages by including an additional story, reprinted from an earlier issue.

By 1980, as Western encountered diminishing newsstand sales in its own "Lost Valley" of distribution problems, it tried packaging its comics "three-to-a-bag" and offering them to non-traditional outlets, like department stores (ref. 3). For issue #126 (no date but actually Jan. 1981) Western changed its logo from Gold Key to Whitman (although earlier issues using the Whitman logo occur as far back as issue #92 (Sept., 1974, ref. 2). For the next three years, Whitman struggled in vain to overcome continuing distribution problems and finally ceased publishing comics in 1984 (ref. 3), although *Turok, Son of Stone* had already expired two years earlier.

INSIGHTS

Turok as one of the few Native American heroes plus the "evolution" of female characters.

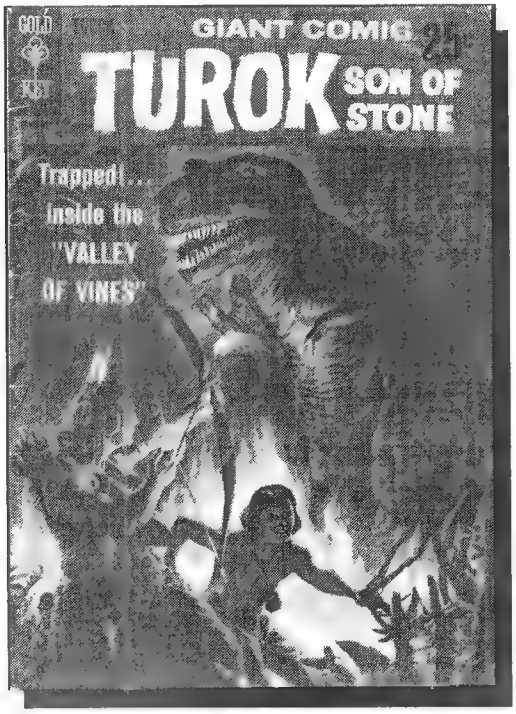
From the outset, Turok and Andar encountered numerous groups of stone-age tribesmen, some friendly and helpful, oth-

BELOW- THE EXPLANATION OF THE "LOST VALLEY" QUOTED FROM THE INSIDE FRONT COVER OF *TUROK, SON OF STONE* #6 (DEC-FEB, 1957)ALSO SHOWN IS THE LINE DRAWN GRAPHIC WHICH ACCOMPANIED THE TEXT. IT DEPICTS A VICTORIOUS WOOLY MAMMOTH AND A WHAT APPEARS TO BE A VANQUISHED TYRANOSAURUS REX. ©DELL

THE LEGEND OF THE LOST VALLEY

(AS RELATED IN THE PAGES OF TUROK, SON OF STONE)

"In the strange, 'sunken' valley which Turok and Andar have discovered in the prehistoric New Mexico region, many forms of life from Earth's past ages still survivre. The reason lies in the nature of these valleys — which are really vast limestone caverns whose roofs fell in, long ago. The walls are towering, unclimbable cliffs. The climate, in contrast to the surrounding desert, is warm and steamy, watered by underground sources and heated by smouldering volcanic fires. 'This is a great, natural 'hot house' where lush plant and tree growth provides food for even the largest herbivorous reptiles, such as Brontosaurus. The unchanging climate has preserved species which appeared and died out ages ago in the rest of the world and accounts for the fact that early prehistoric animals are found living in the same world with later forms of animal life.



ers bloodthirsty and dangerous (and everything in-between). A great many of them were religious fundamentalists who had at least one member with a direct pipeline to their god(s) and making life and death pronouncements as they saw fit. In early stories, Turok and Andar became involved in tribal affairs but in later sagas, they tried to avoid any such complications (and were more or less successful). The superior knowledge and powers possessed by the Indian braves became well known throughout Lost Valley and the object of awe and jealousy by a whole assortment of covetous leaders and medicine men seeking to advance their own tribal power and prestige.

The representation of women in the series (not surprisingly) changed over time. The first female character appeared in the second issue (*Four Color* #656). Her name was "Yellana", and she was pretty, strong, and virtuous, and she was on a mission to save her brother and her tribe. Regrettably, this was her only appearance and it would take about twenty years before another female was cast as a strong, central character in a story. In issue #22 (Dec-Feb., 1961) a "cute blonde cave girl" puts in a brief portrayal as a "temptress" luring Andar to be captured by her tribe.

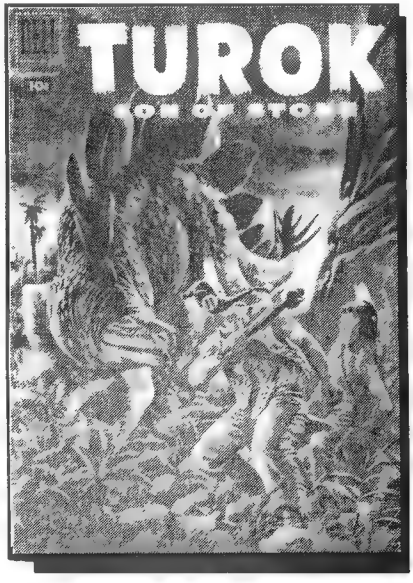
In issue #23 (Mar-May, 1961) another cave girl named Ulla is a classic "damsel in distress", spending a lot of time being helplessly carried around in the arms of the heroes, reminiscent of the grade B horror movies of the time.

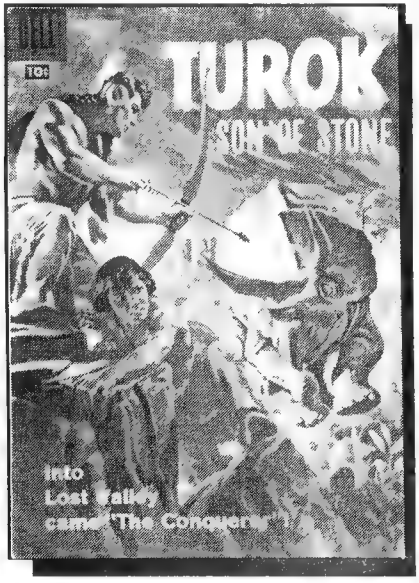
Throughout most of the middle era, women were to be found in only the background and shadows in the roles of squaws and mothers with infants, and played virtually no important roles in any stories.

In issue #84 (the first Hutec story), the only surviving woman of the Tolnac tribe, a brunette beauty named Kri, has "eyes" for Turok. This is apparently a fatal error in judgment because she (predictably) looses her life shortly thereafter.

But her death was not totally in vain, because it signaled the beginning of a period where female characters became more diversified and played a larger range of roles. These included love interests, queens and matriarchs, daughters, grandmothers, just plain "cave babes" and amazingly, even warriors. The way women are portrayed seems to mirror (quite closely) how male society viewed them at the time - the fifties career girl, the early sixties "go-go chics" or the helpless innocent, and the liberated female of the seventies.

The *Turok* series made an effort to be educational and accurate and by and large was successful. One exception was several references by the heroes to horses or to Turok and Andar being good horsemen in their tribe. Although horses had originated in North America they had long since vanished and were only brought back by the first European explorers and conquerors.





ABOVE, TUROK, SON OF STONE #1 (GIANT COMIC, AUG., 1966) "VALLEY OF VINES"
©GOLD KEY
RIGHT, TUROK, SON OF STONE #7 (MAR-MAY, 1957) "FRIEND OF THE WOLF"
©DELL
FAR RIGHT,TUROK, SON OF STONE #12 (JUN-AUG., 1958) "THE CONQUEROR"
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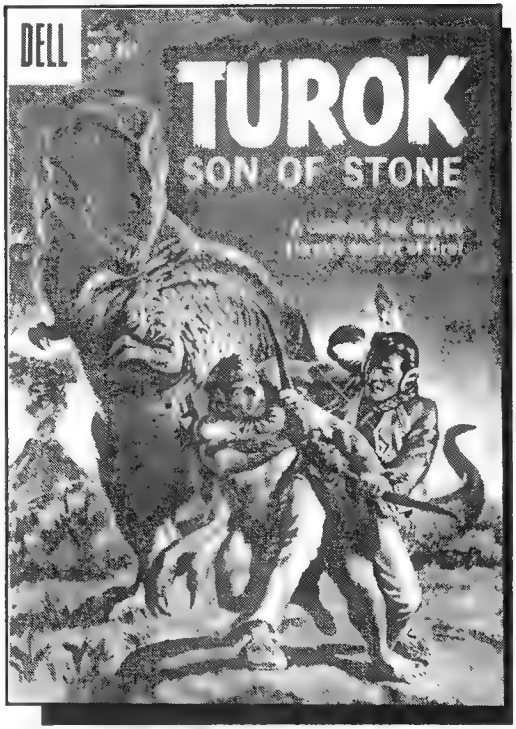

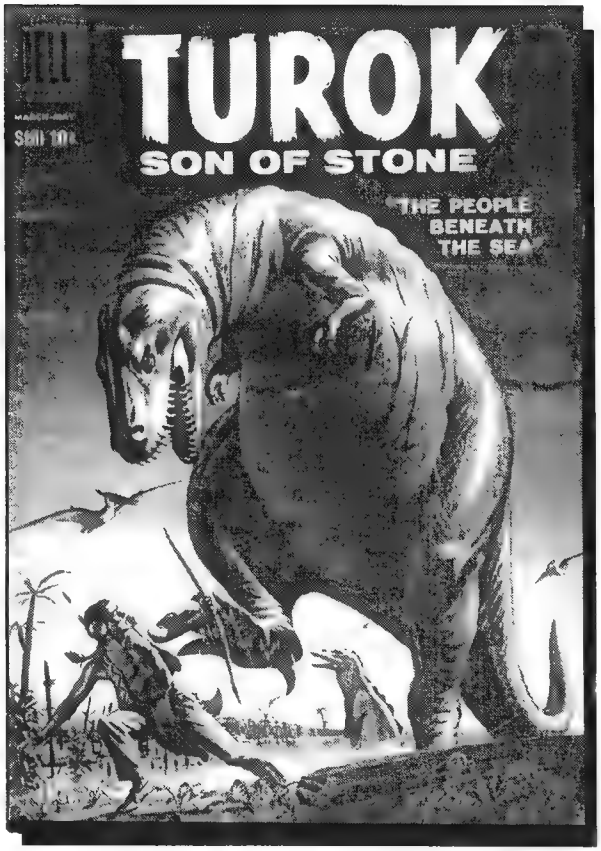

Since the setting for the series was "several hundreds of years before the coming of the white man", horses should have been unknown to the American Indians of the time.

One final note: *Turok, Son of Stone* was published during an age when almost all comic book characters were white. In this series the principal personalities are Native Americans who are portrayed as being culturally and scientifically advanced. The literary position of protagonist for Native Americans is extremely rare.

But if you remember nothing else of Turok and Andar, consider just three points. First, all of the above contributed to a series with genuinely interesting blends of diverse themes, plots, characters, locales, facts, and best of all, great fiction! Second, *Turok, Son of Stone*, introduced and explained the fascinating and exciting world of dinosaurs to a whole generation of enraptured readers a full 30 years before the now popular topic became the major cultural phenomenon that it is today! And lastly, those unbelievably beautiful and stunning painted covers still inspire our imaginations and easily hold their own against any of the era.

I think it's safe to say that the sagas of "Lost Valley" will always remain truly classic Silver Age comic books, fondly remembered by a nation of idea-hungry baby boomers. So the next time a "hopper" or a "honker" crosses your path – don't forget to "dip your arrows"!

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(I'm still trying to determine the identity of the early cover and story artists prior to issue No. 24 (Jun-Aug., 1961). I would appreciate any help readers may contribute in this regard. Also, Gary Brown of Miami, Florida wrote a 29 page essay titled "Turok and the Sons of Stone" in 1978 (according to ref. 4). If anyone is familiar with this person or his work, please contact me via CBM. Thanks, for reading, Greg) ■

LEFT, TUROK, SON OF STONE #18 (DEC-FEB., 1960) "THE CUNNING FOE"
RIGHT, TUROK, SON OF STONE #15 (MAR-MAY, 1959) "THE PEOPLE BENEATH THE SEA"
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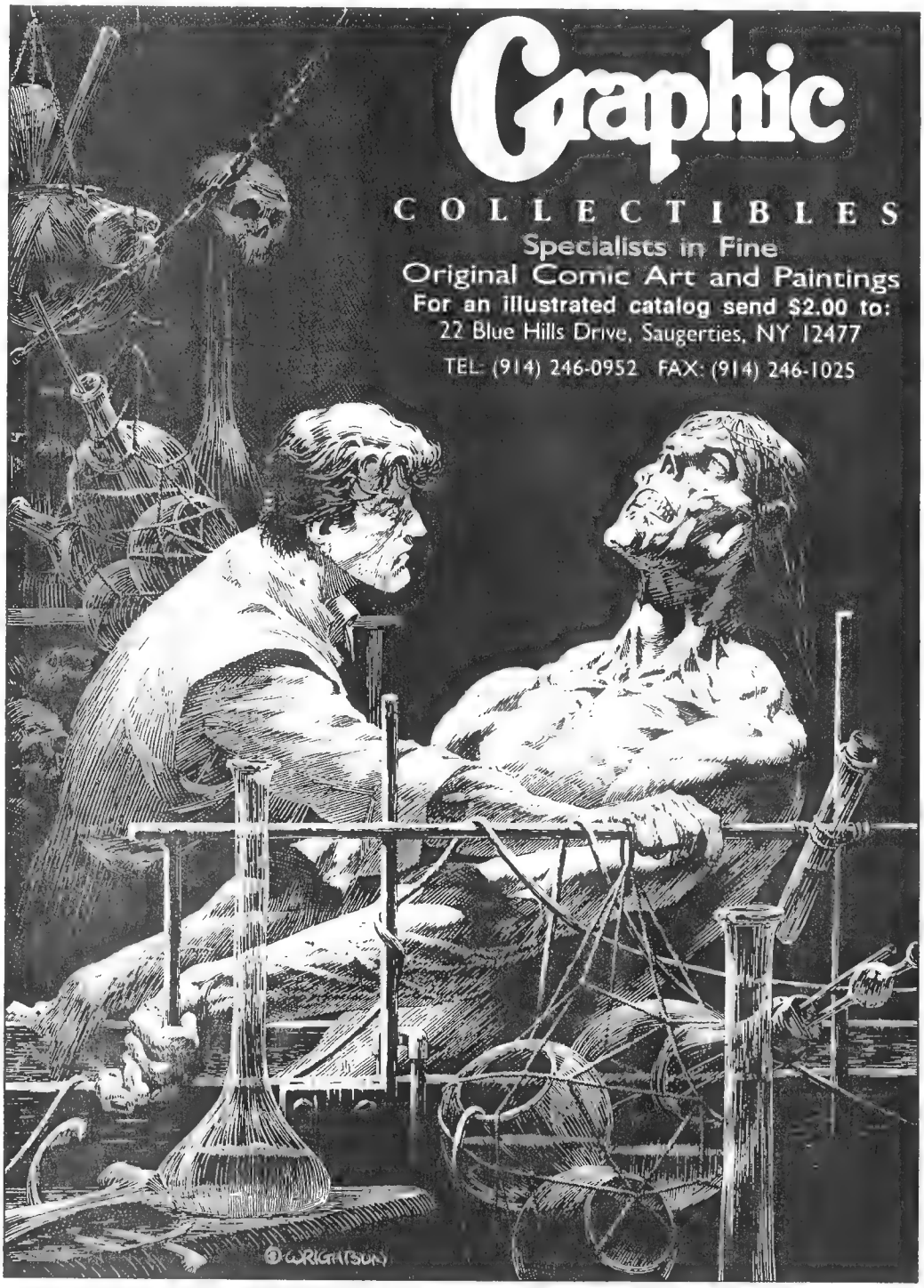

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Hello, my name is Craig Rader. During my last several years as a collector, I have continually focused upon the area of grading and condition in my comic collecting endeavors. On an almost daily basis, I have worked and practiced to refine my ability at grading books. Despite others' perceptions of me as being extremely strict and rigid in my grading, I will never compromise my personal standards in evaluating a book. Grading books just for fun in the privacy of one's home is one thing, but grading them with the intent of selling them to fellow collectors is an ethical responsibility of paramount importance in our hobby. I love an accurately graded Fine+. I think an accurately graded VF is a beautiful thing. Order with confidence.

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— DOUGLASS COCKERELL

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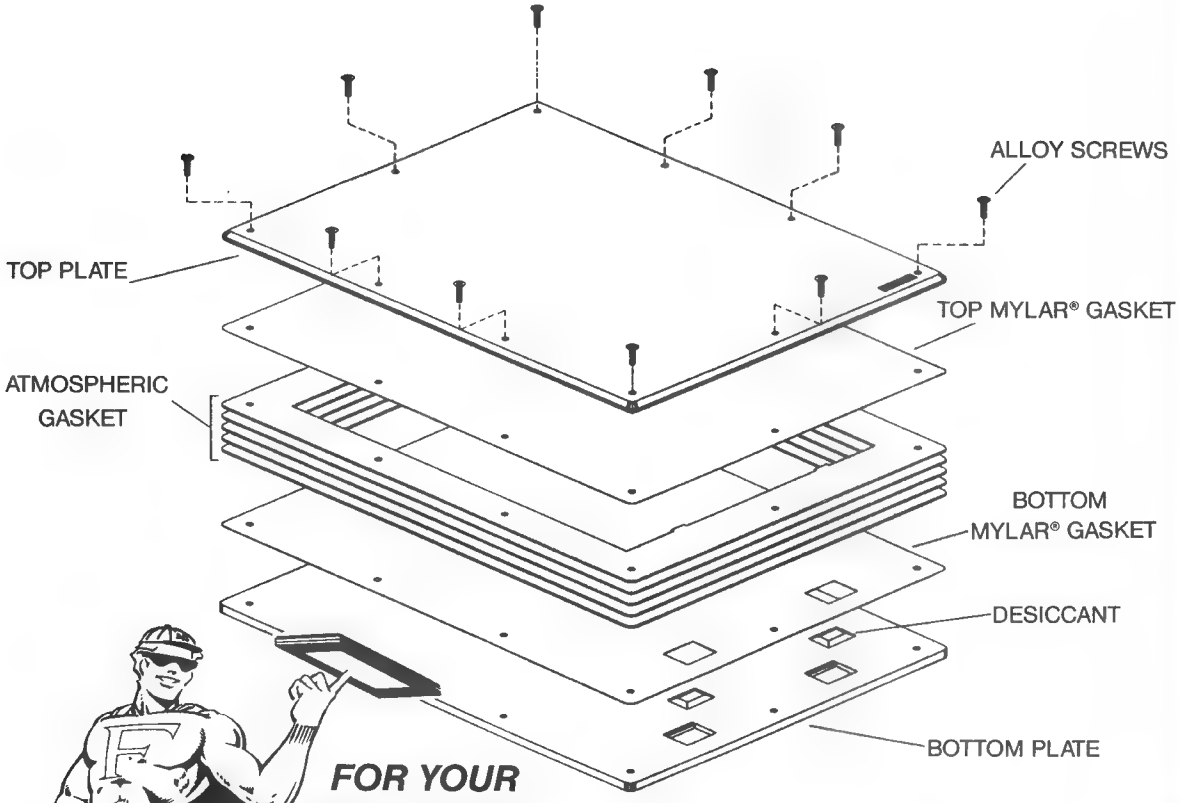

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Bill Gaines Fondly Remembered

Joe Sikoryak's rendition of the "pre-bearded" Bill Gaines.

A time-capsule interview with a comic book legend

by Shel Dorf

(Editors note: This historic conversation between Shel Dorf and Bill Gaines is reprinted here as a small remembrance to a giant of comic book history who has recently passed on. It has been edited slightly for readability and space limitations. **CBM** would like to thank Shel for sharing with **CBM** readers this interesting insight into the famous editor of Mad Magazine and the EC comic line.)

Shel Dorf: *July 15, 1978. We're talking to William Gaines, in the Pick-Congress Hotel in Chicago, Illinois. Mr. Gaines, I just saw you on a panel where you mentioned — very pessimistically — that you don't think that comics have a very big future. One thing I want to ask you is if you think the future of comics would be changed by any kind of an electronic development, to draw parallel with motion pictures. When motion pictures were first made in the twenties and thirties, nobody dreamed that the movies would have a larger audience, through the invention of television, than they ever had in the movie theaters. Do you think there might be some kind of electronic medium where comic books might have that same kind of mass audience that they haven't had, up to now?*

Gaines: Well, RCA has been working on a contraption that will spit out a newspaper that you can read when you wake up in the morning, right out of your television set. And if such a thing were possible, I suppose they can spit out page after page of a comic book.

Dorf: *Let's go back to the very origins of the Gaines family, because the Gaines family almost single-handedly invented the media of the comic book. Remember, as a youngster, your first exposure to comic books?*

Gaines: Well, my father brought them home. There was Cavalcade of Comics, there was something called Funnies on Parade, there was the Skippy Comic Book (Skippy's Own Book Of Comics). All these were premiums. They never sold. There were one or two others.

Dorf: *You say premiums. They were merchandising gimmicks to get people to buy something?*

Gaines: Right. You would come to a store and be given one of these. I think Buster Brown shoes for years used comic books as a gimmick to get kids to come in and buy shoes. The Skippy Comic Book was designed to be sold through the Skippy Radio Program. If you sent in a cartoon, or something from a tube of Phillips Magnesia Toothpaste, for maybe a nickel, this thing was sent back to you: a 64-page comic-book of Skippy reprints from Sunday comics.

Dorf: *Were you a fan of the Sunday comics, as a kid?*

Gaines: Oh sure. Happy Hooligan, Hairbreadth Harry... Slim Jim was another one.

Dorf: *Tell me about the type of career you thought you were going to have before you got into comics.*

Gaines: Well, I thought I was going to be a chemistry teacher. In New York State, we have a test which all high school students have to take. It's called the Regents, and on the chemistry regents I had the misfortune of getting 100. This

made me think that I wanted to be a chemist. So I went in for a career in chemistry, which I was not cut out for, switched into the teaching of chemistry, on the theory that them that can does, them that can't teaches, and finally graduated from New York University as a chemistry teacher in 1948... Anyway, I was like nine years old when my father brought the first comics home.

Dorf: *You had no skills in writing or drawing comic books?*

Gaines: No, no. My father had been killed in an accident in 1947, so even though I finished up school and got my degree. I was already down at EC, just spending time and not doing very much, signing checks... and, little by little...

Dorf: *This is the company your father owned, the comic book company? Let's talk about the origins of that company. When did he decide that there was a future in comic books, other than just premiums?*

Gaines: Oh, back in the early thirties, he had put some 10¢ stickers on some of his premiums and stuck them on a newsstand, and found that they sold very well and very quickly. So he went to Dell and convinced Dell to put out the first issue of Famous Funnies. This is for comic historians, the one that's called Famous Funnies, Series One. It was printed, to the best of my knowledge, in the amount of 25,000 and only went to chain stores... I think I have one of those original books. I got it at a Comic Convention, about ten years ago, in New York.

Dorf: *He (your father) didn't own the company then? He went to Dell with the idea?*

Gaines: Dell put out the first issue of Famous Funnies, then put out the first issue called number one. This was the first magazine to get on the newsstand.

Dorf::*Prior to that, it was just Woolworth's, Kresges that carried them?*

Gaines: Just the first issue... He didn't do that well, and Dell kind of lost interest in it, and the thing was sold to Eastern Color Press, who printed them. Eastern Color Press continued publishing Famous Fannies all the way down to the end which was sometime in the sixties.

Dorf: *I knew Stephen Douglas briefly when I lived in New York.*

Gaines: He was one of the principals. But by this time, of course, it sold very well. My father went back to Dell and said, "Look, you quit too soon," and so for Dell he started putting out a second comic book which was called Popular Comics. And then he put out a couple more.

Dorf: ...*This was material reprinted from comic strips. When did he start using original material?*

MAD #24 (July, 1955) The first magazine size issue. The "extremely important message from the editors" on page one was "please buy this magazine". This issue was also the first to show Alfred E. Newman and the famous phrase "What? Me worry?" on the cover. (see close up on facing page.) Also note May 17 arrival date stamped on cover. ©EC

Gaines: Well, meantime, another fellow by the name of Major Malcolm Wheeler Nicholson started publishing comics, but they were not comic book size. They were tabloid size and they were called something like More Fun Comics and More Adventure Comics. They were the first original material in comic books, but they didn't do well, and Wheeler Nicholson fell into debt to his partner, who happened to be Harry Donenfeld. In settlement for a large printing bill, Harry got those two titles, which he then made regular size and they became More Fun Comics and Adventure Comics. I think Adventure Comics had a long career.

Dorf: *Did your father start using original material?*

Gaines: At this point my father went into business, more or less for himself. His partner was Harry Donenfeld, but it was a separate business from Donenfeld's regular business which became EC Comics.

Dorf: *What did they call their company?*

Gaines: All American Comic Company, and the first thing they published was All American Comics.

Dorf: *About what year was this?*

Gaines: Middle thirties, '37, '38.

Dorf: *What was the material in All American Comics?*

Gaines: It was all original. My father kept using Mutt and Jeff all through the years. He'd sprinkle Mutt and Jeff through everything. Virtually everything else was original. The first strip in the first All American was called Red, White and Blue. It was about a sailor, a soldier and a marine, and I named them Red, Whitey and Bluey. It was my first contribution to comics — and not my best. He had a number of others... to tell you the truth, I don't remember. It was so long ago.

Dorf: *Let's talk about your own career. Unfortunately, you had this tragedy when your father was killed. You were kind of pushed into his*

business. How old were you, at this time?

Gaines: I was 25.

Dorf: You were also in the military, weren't you? I've seen pictures of you in uniform.

Gaines: I had wasted four years in the army. I don't mean wasted in any sense like that, I mean it had taken four years off, which was why I was 25 when I got out of college. I had a degree in Education. I rapidly lost interest in teaching chemistry and became interested in publishing.

Dorf:...*What held the attraction for you?*

Gaines: I think the thing that swung it around was when Al Feldstein walked in. Feldstein brought with him samples of his art that he had been doing for Victor Fox, and the chests on his women convinced me that I should be in the comic industry. That's the way it was... Actually, we never did put out those teen-aged books that we envisioned because the bottom fell out of teenage before we got them on the stands. Somebody's about to publish the penciled cover and first seven pages of the story that Feldstein did for a projected book called Going Steady with Peggy, which was the first work he ever did for EC which never saw the light of day.

Dorf: *Did you know anything about the early days of Superman? Were you aware of what was happening?*

Gaines: Oh, yes.

Dorf: *Tell me your recollections of that extraordinary impact that Superman had on the industry.*

Gaines: Well, Superman did for the comics industry what Babe Ruth did for baseball and Milton Berle did for television. It took a little, tiny industry and blew it up into a gigantic industry. Superman had been kicking around for years at all the syndicates Siegel and Shuster were trying to sell it to. They were never successful. Everyone thought it was too outlandish, too stupid. I suppose there were dozens or hundreds of people who've been kicking their heads against the walls over the years because of their decision not to latch onto Superman. . . . Now at this point the strip came across my father's desk. My father, along with his editor Charlie Mayer, looked this strip over and decided that it had merit. And then, in what I always call my father's biggest goof, my father sent it up to Donenfeld who was just about to publish a new book called Action Comics, which needed a lead. And that was it. There it went. Now the impact Superman had, of course, was sensational. It really swept the country. Before you knew what happened, the thing was in many Max Fleischer cartoons, it was a big theme in the 1939 World's Fair in New York, and it got syndicated into the daily comics, which is what the boys always did want. It's had a tremendously long career of merchandising... very successfully so.

©EC

Dorf: *And soon we're about to see a serious 30 or 40 million dollar movie of "Superman"!*

Gaines: This movie, from what I hear, is going to be a humdinger. I have seen nothing of it.

Dorf:

We just saw slides with some scenes of it, and it looks good. It looks like a winner.

Gaines: Well, everybody who has seen slides or tapes from it says it is a winner. God knows, National needs it because they can use the money to make up for what they're losing on comics, generally.

Dorf: *Well, when your father lost Superman, he saw what happened. What was his reaction? Now, being a competitive person, did he try to develop other characters that were like Superman? Everybody was trying to turn out and beat Superman.*

Gaines: Well, he turned around and did have Wonder Woman. . . .The story of Wonder Woman is interesting. Wonder Woman was conceived by a guy by the name of William Moulton Marston; Marston was an inventor of a lie detector. He was a psychologist or a psychiatrist. He came up with this concept. he was serious about all the hidden Freudian stuff that he was putting into Wonder Woman, I guess. He was one of the first liberationists. I guess he really was.

Dorf: *H.G. Peter was the artist.*

Gaines: Peter was the artist. And, I remember, many a hot summer day... Peter lived on Staten Island, which was a Ferry Boat ride away in those days, and Staten Island had no transportation; once you got there, you almost had to walk. I'd have to schlep down to the Battery and take a Staten Island Ferry across and trudge up the hills to Peter's house to deliver whatever I had to deliver and pick up something else and bring it back. Those are my horrible recollections of the beginning of Wonder Woman. Because, if there is anything I hate to do in this world, it is to walk; and especially, in the heat.

Dorf: *Getting back to Wonder Woman... the man invented the lie detector test?*

Gaines: One of them. You'll notice that Wonder Woman is written by Charles Moulton? Charles is my father's middle name, and Moulton is Marston's middle name. Of course, there is no such person. Charles Moulton is two middle names. Not many people know it.

Dorf: *What happened as Wonder Woman became popular?*

Gaines: My father sold out. He sold the entire All American group to National in about 1944. There was a dispute over advertising. He wanted less, they wanted more. So he said, "Either sell to me, or buy me out."

Dorf: He just didn't want the kids bombarded with too much stuff. Did he also object to the type of ads that were placed in those books?

Gaines: Very possible... but I really wasn't that much in it. I was a teenager. I remember I used to hear screaming and yelling between my father and the other partners. So he sold out, but, as part of the sell-out, he made very sure that William Marston and his heirs would share in any future moneys of a subsidiary nature that would come in from Wonder Woman. In fact, the story goes that one night he woke up in the middle of the night and said to himself, "By George, there's something wrong!" And he got the contract. It hadn't been signed yet, and he made them change it. This may or may not be true, but it is a story that I've heard. As a result of this, in any event, Mrs. Marston, who is now an elderly widow, gets 50% of all the televi-

In an attempt to save postal 2nd class entry money, instead of dropping a book & coming out with a new one, we tried to switch the titles.

sion money, all the subsidiary money that comes in on Wonder Woman. Which she needs!

Dorf: *That's great. I love to hear stories like that . . .Well, let's get back to your own career now. I'd like to pick up where we left off, with you taking over the business. What was the first comic that you yourself published?*

Gaines: When I took over the business we had two business managers. I wasn't doing much more than signing checks, because I still had one more year of school. I'd just run down and sign checks every afternoon. But after Feldstein came in I started getting interested in writing and working with him. We had instant rapport.

Dorf: How many titles was your company publishing at that time?

Gaines: About six. I think we were publishing International Comics, War Against Crime, Sound Of Justice, Gun Fighter, maybe one or two more. I think somewhere in there we started Modern Love. After Feldstein, we started switching titles a little bit.

Dorf: You wouldn't have called yourselves a really top company in those days, would you?

Gaines: We were rock bottom. Everything we did was imitative. I mean we were IMITATING. We were feeling our way. I certainly didn't know anything about it. Feldstein didn't know that much more about it. He was an artist and a writer, that's all. By 1949, the crime books were doing pretty well. The westerns went okay. Nothing much. We found that we both had a love for radio shows like Suspense, The Inner Sanctum, etc. I remember even further back, something called The Witch's Tale. And I had been a great fan of the pulps in those days, science fiction pulps, and *Horror Stories* and *Terror Tales*, which were two pulps of the day. We decided to try those little test stories in the crime books. In two issues each of the crime books, we ran two horrors and two terrors.

Dorf: *What was the reaction?*

Gaines: We always tell people that the reaction was so good that we changed the titles on them.

Dorf: *That's not true, is it?*

Gaines: That's not true. Because in two issues we didn't know what the reaction was. We liked it so much that we changed the titles. So we dropped the crime books and started Crypt of Terror and Vault of Horror.

Dorf: *Then your circulation started to shoot up. Did this cause you new problems?*

Gaines: Well, right about that time was the heyday of the concern causing juvenile delinquency.

Dorf: *The problems I was referring to was, did you have to speed up your operations to meet the new demand for these popular books? Certainly, you were seeing more circulation than you had before.*

Gaines: Circulation has nothing to do with how much work you do. It is just as much work to put out comic that sells well, as to put out one that doesn't sell well. So in a sense there was no more work.

Dorf: *Did you add several titles?*

Gaines: No, we stayed with six. So for everything we picked up, we dropped one, so we still had six.

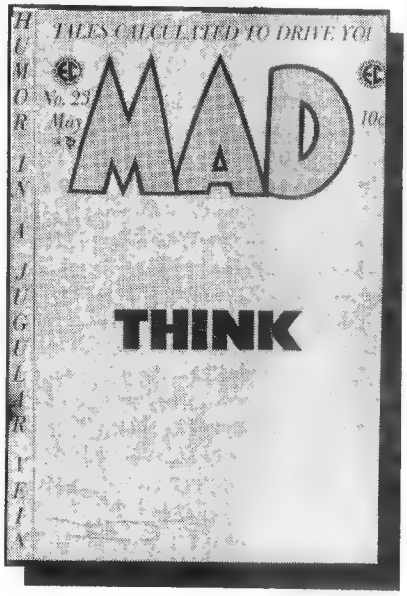
Dorf: *Anything to do with your postal permit?*

Gaines: That came a little later. But that, again, had nothing to do with how much work we had. In an attempt to save postal second-class entry money, instead of dropping a book and coming out with a new one, we tried to switch the titles. And this led to some funny things, like Moon Girl becoming a love comic called A Moon, A Girl... Romance, which we did or didn't get away with. I don't remember. Saddle Justice became Saddle Romances and we didn't get away with that one. Things of that nature. So the post office made us go back to the proper number.

Dorf: *There's several very refined Middle-America type ladies who devoured the EC comic books. These grandmother types talk about those terrific stories that they loved where they made a baseball game out of the human body, where the heart was home plate and the lungs were first base. They talk fondly about the most gruesome stories that they loved. They are decent citizens, so you haven't totally corrupted us. But tell me about the problems you had in the early days.*

Gaines: Well...

Dorf: *You did some very grotesque type of things that had never been done before. Dick Tracy changed things by actually showing people getting shot in the newspaper strips, and that created a storm of protest. There probably wasn't anything to equal that until you started to come out with EC Horror Comics.*



Gaines: The crime books were written before the horror books, and they caused a big stink. We took great delight in showing the criminal not caught some times. Because what fun is it if you are always catching the bad guy? Sometimes he should get away. This caused a lot of trouble with parent-teachers groups and eventually led to the juvenile delinquency hearings.

Dorf: *Did you have any personal debates with Dr. Fredric Wertham?*

Gaines: No. I never formally met the gentleman.

Dorf: *Milt Caniff tells a story of when he and Wertham were on a*

radio show. Caniff says they were being interviewed and Wertham was blaming comics for the total corruption of youth, not allowing for the fact that most kids are corrupt to begin with. And if you ever see children play, you know how vile they can be to each other. They don't have to be taught, and Wertham protested about low-cut gowns, hidden meanings, etc. When they got off the show, Wertham asked Milton if he would draw him a picture of the Dragon Lady (from Terry & the Pirates) with a low cut gown and he did! Anyway... I don't want to talk about the trouble you got into. I want to talk about the different artists you discovered. People like Jack David or Frank Frazetta or Al Williamson.

Gaines: Let's start with Johnny Craig. He was there when I got there. Johnny had been working for my father. He was doing an occasional story. He was almost the first of the group. Feldstein was just about the second. Actually, all of the artists, I can't think of one who didn't just walk in. We never asked anybody to work for us. They just kind of walked in. Williamson and Orlando and Torres were all part of the group called the Fleagles. This was a name in a story so these guys just called themselves the Fleagles. These guys were almost interchangeable. They did each other's work. I'm not really that much of an art critic. I'm not smart enough to know that when I was getting back this gorgeous Williamson work that I was getting Krenkle backgrounds and sometimes Frazetta penciling. These things are masterpieces of collaboration, you know. I didn't care. All I know was that this stuff was gorgeous.

Dorf: *Do you still have the originals?*

Gaines: Oh, yes... Frank did very little work for us because Frank and I have this funny impasse. I won't buy work that I can't buy outright. Frank won't sell his art work. I proposed two alternatives to Frank, both of which he has turned down. One is make two of everything. Sell me one, keep the other, and I'll pay you for both of them. He won't do it. If he makes two, he wants the two. Then my next offer was: okay, do the piece of art work and you'll own the art work, but I'll have possession of it for fifty years, or I'll own the art work and you can have possession of it for fifty years. Turned down both those offers. There is nowhere else we can go. So we very reluctantly agreed that he wants to work for MAD and MAD wants him, but there is no way. Frank and I came to a parting of the ways. So Frank really hasn't done that much work. Williamson was one of our finest. Orlando was brought in by Wood. He evolved his own style. Jack Davis was a commercial artist and did lovely work. Jack is in some ways our least popular artist, but in many ways he's one of our better. For the kind of stuff we gave Jack, most people couldn't have done as good a job. We always gave Jack the kind of stories that needed a good clean sexy style.

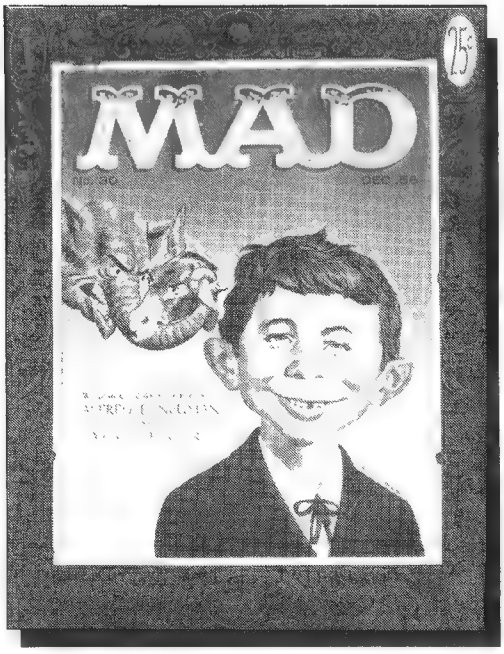
Dorf: *Who wrote those stories?*

Gaines: Feldstein and I wrote them.

Dorf: *I didn't know you were a comic book writer.*

Gaines: I'm not, I just wrote down ideas Feldstein used as a springboard. We put them down on little pieces of paper. We had a series of robberies in the office back in the sixties. One night hundreds of these papers disappeared.

Dorf: *Why would somebody want to steal those?*



Left: MAD #30 (Dec., 1956)
Opposite: MAD V1#23 (May, 1955) The last Mad Comic book. Both ©EC

Gaines: He didn't steal them. He burned them out of spite because there was no money. He burned a lot of my records.

Dorf: *We can now buy the complete EC Horror line reprinted in beautiful large books, thanks to Russ Cochran. Can you tell me about your friendship with Russ Cochran?*

Gaines: Yes. Many, many years ago, I don't know how long it was... I got this letter, and it was signed by Russ. It said, "I am fan addict 2346; I would just like you to know what happened to the guys in my chapter. There were five of us, and so-and-so became a lawyer and so-and-so became a doctor and so-and-so became that, and I'm a Ph.D., head of the Physics Department at Drake University." So he said, "you see, it wasn't all bad." So I wrote back. I was charmed. It was a delightful letter to get. We corresponded a while, then he mentioned how he had this ambition to own every EC comic, but he was particularly worried about one very rare issue. So I wrote back and said, "If you get every other issue, I'll give you a copy of the rare one." So a few years later I got a letter saying he had completed his collection, except that one book. So I sent it to him. Russ now has a big collection. He has a complete collection of everything.

Dorf: *Mr. Gaines, we still haven't talked about how you created MAD Magazine, first as a comic book and then as a magazine, and how you've been able to establish a thriving comic book empire and be so good to your writers and artists. I know you give them special vacations year-round. I don't think there is any group of artists or writers who are happier than the ones working for Mad Magazine. But time is limited right now, so we'll have to do part two some other time. Thank you.*

Gaines: Yes, we have a luncheon engagement to keep. Thank you, Shel, I enjoyed it.

(I regret that our paths didn't cross again to do part two. Even so, a personal observation: Bill Gaines was a warm, tough, loving, considerate employer with "MOXIE"! His yearly world-tour staff vacations were legendary. Royalty checks for obscure foreign reprints always made their way to the writers and artists. My condolences go out to his family and friends. A good man passed our way and helped us laugh at ourselves. We'll never see his equal again. Wherever you are Bill... POTREZEBIE!!! Shel Dorf, San Diego, June 1992.) ■

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AACBC

AMERICAN ASSOCIATION OF COMIC BOOK COLLECTORS

WHAT is the AACBC ?

An organization of collectors, fans and enthusiasts who have pledged to support, promote and abide by the ethical standards, guidelines and behavior set forth in the Code of Ethics. To help facilitate the functioning of the organization, the **AACBC** has set up the following standing committees: the Authenticity, Certification, & Grading Committee; Art Subcommittee; Restoration Committee and the General Committee.

WHO is supporting the organization ?

A group of concerned individuals from across the nation consisting of a cross-section of fandom have committed themselves to the support and success of the organization.

Erik Andresen	Alan Dulfon	Rob Hughes	Mick Rabin
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WHY should I join ?

Comic book collecting has recently witnessed a tremendous growth and national recognition. With the rapid expansion of all aspects of the hobby, it is important to have a nation-wide organization that will, through its standing committees, consult and mediate, free of charge, to it's members should the circumstances arise. Membership in the **AACBC** means that a committment has been made to the organization's principals and precepts and that the members will endeavor to spread the goodwill and friendship that develops from the hobby of comic book collecting.

WHERE can I attend a meeting ?

The inaugural general meeting of the **AACBC** will take place this summer at the San Diego Comic Convention. Your input and ideas are needed so that the organization can grow and flourish.

HOW can I join ?

It is really very easy! The yearly membership fee of $12.00 will entitle a member to avail themselves of the services and assistance of the **AACBC.** A quarterly newsletter will keep all members informed of events effecting the hobby and provide a network of information to the hobbiest. Memberships can be obtained by sending a check for $12.00 to :

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So Long, Bill

A Personal Farewell by Jerry Weist

Roger Hill and I first met Bill Gaines in 1967, 25 years ago; we were both a couple of wide-eyed, mid-west, EC fans from Kansas, and Bill Gaines was our hero.

I cannot think of any other person who has retained the status of "hero" with me in my transition from high school to now.

Just a few years ago, Roger and I returned for a visit. Bill took us to the *same* restaurant that we dined at 25 years ago— both Roger and I had forgotten, but Bill had not.

And later that week while in the *MAD* offices, Bill went over to one of the book shelves and said, "This is Roger's ballpoint pen, he left it last week, see that he gets it back." I thought, "I'm nearly 40 and I can't remember things from last week, how does this guy do it?' From a man who originally wanted to teach chemistry, and by fate was dragged into the world of comics, we *all* have so much to be thankful for.

As I stand here now, it's the little things in life that I remember about Bill...But the larger picture is so rich with how Bill Gaines changed the world and affected the lives of so many people in so many ways.

I know that Bill has always been a kind of father figure to me— and I know that he has to many other people— today, I miss him as much as when my own father died, and I wish he could have stayed around for just one more great meal and one more bottle of 1959 *Romanee Conte'*. So here's a final toast to Bill Gaines... one that I know he would have appreciated....

"Pablo Picasso
dies and goes
to heaven,
and God says,
'To get into Heaven,
you must
prove to me
you are who
you say you are.'
So Picasso
draws
a picture,
and God
lets him in.

Next,

Miles Davis dies,
and God says,
"To get into Heaven,
you must
prove to me
that you are
Miles Davis.'
So he hums
a few bars from
In a Silent Way
and God
lets him in.

Finally,
Bill Gaines dies,
and God says,

'To get into Heaven,
you must
prove to me
that you are
Bill Gaines.'
and Bill says,
'Hey,
prove to me
that you're God,'
and God says,
'What?'
and Bill says,
"...me worry ?'
and God
lets him in."

Jerry Weist is a consultant for Sotheby's, a fine wine enthusiast, and a self-confessed EC Fan-addict. He was also a long time friend of Bill Gaines.

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ACE COMICS
36 VG..... 45.00
49 G-VG..... 25.00
52 G-VG..... 20.00
59 (1942, Phantom, Jungle Jim by Raymond) VG..... 25.00
72, 75 both VG..... ea 20.00
105, 106 both F-VF..... ea 25.00
105 G-VG..... 12.50
138 VG, pcc..... 6.00

ADVENTURE IS MY CAREER
1 (1945, Simon art) VF..... 35.00

ADVENTURES INTO THE UNKNOWN
9 Abt VF..... 45.00
20 (graveyard cvr) Fine+..... 35.00
23 (vampire flies away with babe in his arms) Abt VF, tiny pc off lwr rt. edge of cvr..... 25.00
24 ("Swamp Thing"" cover) VF..... 35.00
25 VF..... 35.00
30 (werewolf cvr) VF-NM..... 45.00

AL CAPP'S DOGPATCH
2 (Daisy Mae cvr) Fine..... 40.00

ALL IN COLOR FOR A DIME
1970 (H/B in D/J, one of the earliest books treating comics as a legitimate art form and hobby - if you haven't read this, get it now, lots of info on Golden Age!) VG..... 35.00
1970 pbck ed Abt Fine..... 15.00

ALL WINNERS
4 (the classic cover - Cap., Torch, Subby, Destroyer, etc) Nice VG..... 300.00
6 (Black Avenger, Captain America, Subby, Torch, etc) G-VG, tears on spine..... 150.00
12 (Red Skull) G-VG..... 100.00
13 VF, sm pc off upper right edge of cover..... 200.00

ALMANAC OF CRIME
No # Fox giant (Phantom Lady) VG..... 100.00
No # VG, nbc..... 75.00

AMAZING FANTASY
15 VG..... 1500.00

ARCHIE
4 (1943, info on the Archie Radio series) G..... 65.00
10 VG..... 85.00
15 VG..... 50.00
16 Abt Fine..... 70.00
23 (Betty and Veronica by Katy Keene artist, Bill Woggen) VG..... 50.00
24 Fine+..... 60.00
24, 25 both Abt Fine..... ea 50.00
41, 44, 45, 46, 48 all VG..... ea 15.00
52, 54 both Fine..... ea 15.00

THE ARROW
2 (1940, Centaur) VG..... 200.00

ASTONISHING TALES
25 (1st Deathlok) NM-M..... 100.00

ATOMIC WAR
2 (atomic bomb explosion cover) VG-Fine..... 75.00

AVENGERS
1 VG..... 250.00
4 (Captain America) VG-Fine..... 200.00
10 VF..... 85.00
15 VF..... 60.00
16 (Cap cover) VF..... 70.00
17, 18 both NM..... ea 45.00
21 (1st Powerman) Fine-VF..... 25.00
22 NM..... 35.00

BANNER
4 (1941, Captain Courageous, patriotic cover) VG..... 95.00

BARNEY GOOGLE AND SNUFFY SMITH
F C 19 (This is the 1st comic to say four color on the cover) VG, sm pc off lower rt edge of cover)..... 65.00

BATMAN
6 Abt VG..... 425.00
12 VG..... 400.00
22 (1st solo Alfred) VF, but 2 ad pgs are missing..... 150.00
23 (Joker cover) VF..... 650.00
23 VG..... 300.00
30 (Autographed by Bob Kane) Abt Fine..... 250.00
200 NM..... 100.00

BEWARE
9 G..... 10.00

BIG SHOT
1 (1940, Skyman, Charlie Chan, Joe Palooka, Spymaster) VG..... 200.00

BLACK CAT
1 VG-FIne..... 120.00

BLACKHAWK
13 Abt VG..... 80.00
20 (Bill Ward art, bondage cover) VG..... 75.00
27 VG..... 65.00
29 Fine, slight shadowing on rt edge of cover..... 65.00
89 Fine-VF..... 30.00
94, 95 both VG..... ea 17.50
106 G..... 10.00
109 (2nd DC, The Raid on Blackhawk Island, interesting team-up of super weapons from past issues) Fine..... 45.00
110 (3rd DC) VG..... 25.00
121 VG..... 12.50
121 G-VG..... 8.00

CANDY COMICS
1 (1944, Wolverton) VG..... 30.00

CAPTAIN ATOM
1 (1950, origin) NM..... 55.00

CAPTAIN BATTLE JR
1 (1943, The Claw, Don Rico art) VG..... 75.00

DETECTIVE COMICS
162 VG-Fine, bc tear..... 100.00
167 (Cleopatra) F-VF..... 200.00

DOLLY
10 (1951, extremely esoteric comic with unique airbrushed cover) VG..... 12.50

FANTASTIC FOUR
2 G..... 150.00
3 VG+..... 250.00
41, 42, 44, 45 all file copies, NM..... ea 40.00
47 file copy, NM..... 35.00
50 (Silver Surfer) Abt Fine..... 50.00
56 file copy, NM..... 35.00
57 (Surfer cvr) file, NM..... 35.00
65 file, NM..... 25.00
73 (Spidey) VF-NM..... 20.00
75, 76 (Surfer) VF-NM..... ea 20.00

FAWCETT MOVIE COMIC
10 (The Missourians w/Monte Hale) Fine..... 50.00
20 (Ivanhoe w/Liz Taylor) Fine-VF..... 60.00

FIGHTING YANK
25 (babe is sleepwalking on this Schomburg cover, rare app. of The Cavalier, lingerie issue) G, nbc..... 17.50

FLASH
11 (Hawkman cvr) VG+..... 250.00
20 Abt VF..... 425.00
22 Fine..... 375.00
80 (1st Atom story in Flash Comics) Abt VG..... 80.00

FUNNY PAGES
42 (Arrow, Mad King, last issue) Abt VG..... 90.00

FUNNY STUFF
3 (1944, Flash parody) VG..... 40.00

GHOST RIDER (M.E.)
1 (Origin, 1950) Fine..... 125.00
3 (Frank Frazetta's best comic book cover, Edgar Church copy) NM..... 700.00

JUNGLE
8 (1940, rare issue) Fine-VF, white pages..... 175.00

KATY KEENE
4 VF..... 150.00

KEEN DETECTIVE FUNNIES
21 (The Eye, Masked Marvel, etc.) Fine+..... 150.00

THE LENNON SISTERS
1014 (Toth art) VG..... 25.00

MAJOR INAPAK, THE SPACE ACE
1 (1951, giveaway, Bob Powell art) Fine..... 9.00

MAJOR VICTORY
1 VF..... 225.00
2 (1944, Dynamite Boy) NM-M..... 175.00
2 VF-NM..... 150.00

MILITARY
38, 40 both VF..... ea 145.00

MOON GIRL
5 (EC's first horror story) VG..... 150.00

MORE FUN COMICS
59 (Spectre, 1940) Abt VG, cover has 4" 'L' shaped tear on right side - cover is complete, just torn..... 350.00
60 (excellent Spectre cover) VG..... 425.00
62 Abt Fine, slight sr..... 450.00
65 looks VG, but spine has been stapled with 10 staples and taped..... 150.00
66 Fine, sm pc out of lower left corner of cover..... 450.00
66 VG, tape on spine and over 3" tear on cover..... 250.00

MYSTERIOUS ADVENTURES
13 G, nbc..... 12.50

MYSTERY IN SPACE
2 (1951) G, pcc..... 75.00
8 G-VG,, cl..... 60.00
10 VG, cl..... 70.00
11, 12 VG..... ea 60.00
66, 67 VG..... ea 25.00
68 VG, pgs out..... 7.50
69 VG..... 25.00
70 Abt VG..... 20.00
71 VG..... 25.00
78 Fine..... 30.00
80 VF..... 35.00
85, 86 VG-Fine..... ea 20.00
86 VG..... 15..00
87 (1st Hawkman) Abt VF..... 55.00
87 F-VF, printers crease on cover..... 45.00
87 Abt Fine..... 37.50
88 VF..... 50.00
88 Fine..... 35.00
88 VG..... 20.00
89 (Hawkman cover) VG..... 20.00
90 (Hawkman and Adam Strange team-up) Fine..... 35.00
90 VG..... 20.00

OUR ARMY AT WAR
84 (4th Sgt. Rock) Abt VG`..... 25.00
97 VG..... 25.00

POPULAR COMICS
38 (1939, 1st Tarzan issue, story by ERB) VG..... 50.00

THE PREMIUM EXCHANGE
1 (1976, the original fanzine for premium collectors) Fine..... 25.00

ROLY-POLY
14 (bizarre cover shows woman's bloody decapitated head, Black Hood) VG..... 25.00

SECRET HEARTS
1 (key romance comic, 1949) VG..... 50.00

THE SECRET VOICE
1 (What Really Happened to Hitler?, atomic energy issue) VF..... 35.00
1 Fine..... 25.00

SEDUCTION OF THE INNOCENT
1954 (H/B, Dr. Frederic Wertham's attack on comics - this book changed the history of comics) VG..... 125.00

THE SHADOW
1 (Archie Pubs, 1964, Shiwan Khan, also has Shadow text story) Fine-VF..... 20.00
2 Fine-VF..... 12.50
3 VF..... 15.00
3 Fine..... 10.00

SPARTACUS
1139 (Kirk Doublas movie) Abt Fine..... 35.00

STAR SPANGLED WAR STORIES
17 VG..... 20.00

STRANGE MYSTERIES
10 (Seduction issue) G..... 9.00

SUPERMAN
53 (origin) VG-F..... 250.00

SUSPENSE COMICS
9 (L.B. Cole eyeball cover, Satan, very strange stories) VG, spoc..... 50.00

TARZAN CLANS OF AMERICA
1939 Official club guidebook written by Edgar Rice Burroughs (extremely RARE Tarzan collectable) VF..... 450.00

VAULT OF HORROR
26 VG..... 40.00

WOW
2 (1941, scarce issue, Mr. Scarlet, The hunchback, etc) Abt Fine, sm pc off lower left edge of cover, does not affect cover art..... 250.00

X-MEN
1 nice VG..... 500.00

ZULU
no # (wild movie issue) Abt VF..... 40.00

PULPS

DOC SAVAGE
1933 Nov (Czar of Fear) VG..... 150.00
1934 May VF..... 165.00
June Fine..... 150.00
1935 May, June, Nov all Fine-VF..... ea 150.00

SHADOW
#2 (Canadian, June 1932) VG..... 450.00
1931 Oct (#3) Abt VG, pc off lower left edge of cvr..... 500.00
1932 Apr, May, June, Sept, Oct 15, all VG..... ea 250.00
1933 Mar 1 VG, ts..... 125.00
Dec 1 VG, cover trimmed..... 95.00
1934 Jan 15, July 15 both Fine..... ea 150.00
Jan 15, Feb 15 both VG..... ea 125.00
1938 Mar 15 VF..... 125.00
Oct 15 Fine..... 100.00
1939 Feb 15 (this issue shows the Shadow's agents on the cvr. As far as I know it is the only pulp that has everyone on the cover) Fine..... 150.00
Apr 1, Dec 1 both Fine..... ea 90.00

SPIDER
1933 Oct #1 VG-Fine..... 500.00
1934 Oct VG-Fine..... 150.00
1936 Jan VG..... 125.00
Feb Fine..... 150.00
Sept VG-Fine..... 115.00

Hoo Hah...

Who was this furshingliner, potrzebie, moxie Bill Gaines guy anyway...

Born on March 1, 1922 in New York City, Bill was the son of Max "M.C." Gaines, creator and publisher of the first comic books.

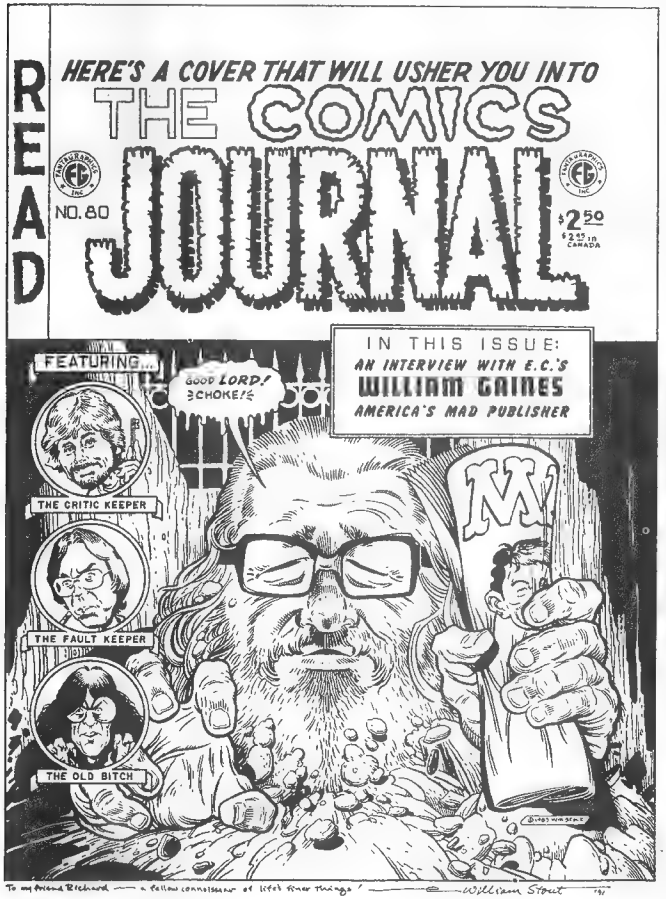
When his father, Max, died in 1947, EC Publications became the sole responsibility of Bill. Entertaining Comics (EC) was not doing particularly well at the time. Inheriting such titles as *Picture Stories From The Bible* and *Fat & Slat*, Bill (along with Feldstein) embarked on a publishing trail of "crime" and "terror" that eventually put him in front of Senator Estes Kefauver and the senate sub-committee on juvenile delinquency.

In 1947, looking for "new directions", Bill and Al changed to titles that ranged from *Moon Girl, and The Prince*, and *Crime Patrol*, then later transformed them into the in-famous *Tales From The Crypt*, *Weird Science*, and *Haunt Of Fear*. These classic titles featured some of the finest artists of the day including comic book legends like Frank Frazetta, Wally Wood, Al Williamson, Johnny Craig, Jack Davis, Graham Ingels, and Reed Crandall, among others. The EC line spawned numerous reprints and in the case of *Tales From The Crypt*, films and a cable TV series. Artwork from these comics are highly treasured by collectors and sell for as much as ten and twenty thousand dollars a page!

Many "ultra-classic" comic stories were printed in these comics. Of note are "50 Girls 50" by Frazetta and Williamson, "My World" by Wally Wood, and Jack Davis' "Foul Play" rank among the most memorable stories.

Even though the McCarthy "witch hunts" of the 1950's burned many comic book publishers at the stake (including EC) *Mad Magazine* arose from the ashes like a phoenix. Created by Harvey Kurtzman and Al Feldstein as a comic book, *Mad* converted to a magazine format to escape the censor's knife.

The quirky send-ups of "Shermlock Shomes", "Dragged Net" and "Woman Wonder" and the screaming satires of TV commercials were outrageous for the time and *Mad* quickly became the number one humor zine in America. *Mad* was the model for scores of "look-a-likes" like *Cracked* &



This original cover art for The Comics Journal #80 by William Stout, beautifully captures the spirit of Bill Gaines' EC tradition by humorously suggesting he might "return from the grave" holding a copy of MAD Magazine. Most who new Bill have said he would "approve of the idea". ©W. Stout Courtesy R. Halegua collection.

by Richard Halegua

eventually even *National Lampoon*. It also influenced many artists from film and TV including John Landis, Steven Spielberg, Dan Akroyd, and Lenny Bruce, as well as scores of others. It is still the standard by which all other satire magazines are judged. The per issue sales of *Mad* reach several million copies – a very impressive circulation statistic by any measure.

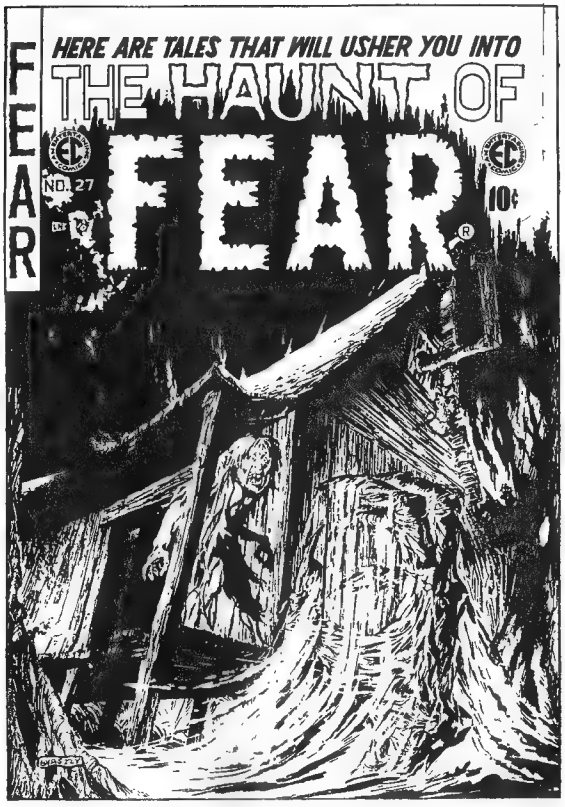
Bill himself was known to be a very eccentric gentleman. At his convention appearances, he could be identified by his shoulder-length grey hair ruled only by gravity, accompanied by a t-shirt and jeans. An avid wine enthusiast, he was known for once filling the office water cooler with a fine vintage wine.

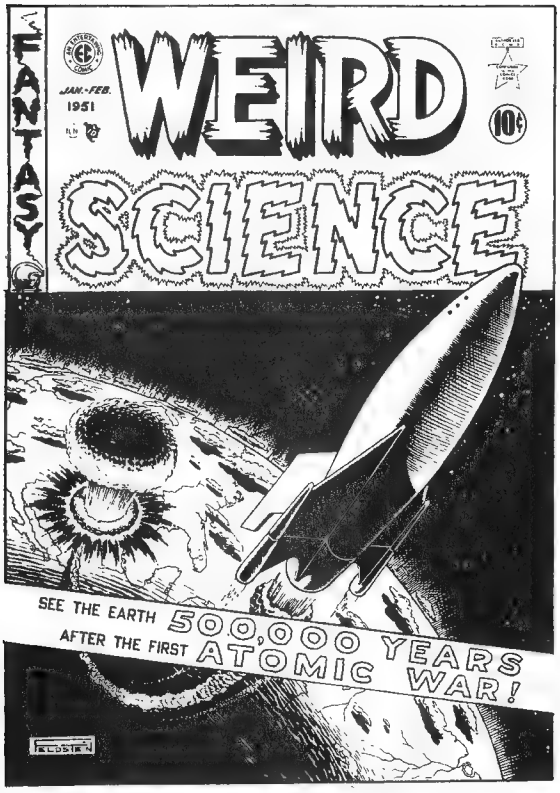
One of the greatest thrills for many Mad employees was the yearly Mad cruise – an ocean liner excursion for employees, all expenses paid by *MAD's* editor himself!

In 1982 he sold *Mad* to Time-Warner but continued to have control over the magazine until his death this past June 4th.

One of the true legends of the comic business, and possibly the last of the early comic book publishing dynasties, Bill Gaines, the ultimate "MADman" will be missed by millions.

Bill Gaines 1922-1992 M.I.P. (MAD in Peace) ■





Yet another comic book publishing institution passes on...

Martin Goodman, Publisher of Marvel dies at 84

Martin Goodman, publisher of Marvel comics for decades from the 1930's died this past June 6th at his home in Palm Beach, Florida of natural causes.

The Brooklyn born artist first drew comics before turning to publishing in 1937 with pulp magazines. Pulps however were in their death throes, and by 1939 Goodman made the decision to turn to comics. Publishing such greats as the original *Submariner* and *Captain America Comics*, Timely Comics (as the company was called until 1948) quickly became the #2 comics publisher.

Timely later became Atlas Comics and subsequently Marvel Comics which debuted historical greats Spider-Man and the Fantastic Four.

Goodman sold Marvel in 1968 and retired that same year. He is survived by his wife Jane and three children, Amy, Iden and Charles.

Left: Al Feldstein' original art for the famous "a bomb" explosion cover of Weird Science #5 (Jan-Feb., 1951) Above: The original "ghastly" Graham Ingels cover art for the Haunt Of Fear #27 (Oct., 1954) Both ©EC Courtesy R. Halegua collection.

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REAL FACT #5 NM 94/10 (Nov-Dec 1946, Mile High Copy, incredible white pages and cover gloss, Rare **Batman/Bob Kane** issue).....$2175.

ADVENTURE COMICS #130 MT 99/10 (July 1948, Mile High Copy, just really unbelievable, fresh, supply, white, and gorgeous!) .....$1000.

CAPTAIN AMERICA #34 VFN 79/6 (Jan 1944. From the George Olshevsky Timely collection, beautiful "poster" centerfold of Cap, anti-Nazi Cap and Bucky cover by Syd Shores) ..$325.

STRANGE TALES #111 FN 70/9 (Aug 1963. Tough to find 2nd appearance of Dr. Strange with truly phenomenal art by Steve Ditko. For pre-hero Marvel fans, this issue also contains a great Stan Lee/Larry Leiber sci fi story! One of the all time great early Marvel books!).....$130.

BRAVE & BOLD #16 FN 56/6 (Feb-Mar 1958. Nice early issue, oxidation shadow rt fr cvr and edge of bc, superb Kubert Viking Prince story, clean and supple.).....$75.

MR. DISTRICT ATTORNEY #66 FN 56/7 (Nov-Dec 1958. Scarce next to last issue, nice cvr gloss, slight oxidation shadow rt side fr cvr, excellent condition for "post code 10¢ DC" comics. Interesting "Secret Society" style cover reminiscent of Batman and Detective. Amazingly inexpensive and beautiful series).....$30.

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Rare Comic Books—The Next Collecting Phase?

A Reader's Opinion by John Mlachnik

Comic book collecting has moved ahead strongly in the last several years starting with Ernest Gerber's brilliant "Photo Journal Guide to Comic Books," then the addition of *Wizard* (yet another monthly update), and, of course, the recent comic book auction at Sotheby's in New York which brought in over one million dollars in sales. Who could have expected *Amazing Spider-Man* #1 to fetch $15,000.00?

As more serious collectors enter this hobby, I wonder when rarity will become the primary focus for comic book collecting and how the *Overstreet Price Guide* will address the rare comic books in future issues? It's confusing to think that in stamp, coin, and baseball card collecting, rarity means value (Honus Wagner card). In comic book collecting, however, rarity seems to be virtually ignored.

Most collectors would prefer an *Amazing Spider-Man* #1 (according to *Overstreet* #21, 1,700 copies estimated to exist) to *Double Action Comics* #2 (five known existing copies). In fact, according to the *Photo Journal Guide to Comics*, rarity can actually hurt a comic book's value since an increase in value in *Overstreet* depends on an average of trading prices for the year. No trade (because rare comic books seldom trade), no price increase.

Examples of this rarity problem are: *Thrill Comics* #1 (first Captain Thunder, three existing copies); *Motion Picture Funnies Weekly* #1 (first ever appearance of Sub-Mariner, seven existing copies); *Slam Bang Comics* (first Ibis the Invincible, one existing copy). *Motion Picture Funnies Weekly* #1 hasn't budged from $5,000 since 1984, while *Marvel Comics* #1 (first newsstand Sub-Mariner) has soared to $32,00 in *Overstreet* and there are roughly 100 copies in existence. In this instance, the fact that *Motion Picture Funnies Weekly* #1 is a giveaway is inconsequential. It is the first printed appearance of Sub-Mariner, and that's that! The 1958 Impact Publication's version of *If the Devil Would Talk* has actually gone down in the price guide in the last few years, and there are only six existing copies.

How can we justify the current price tags on the first appearances of Captain Thunder, Sub-Mariner and Ibis the Invincible when there are but a handful of copies left in existence? Comic books such as these and other rare comic books are priceless regardless of content, and should be feverishly sought out by serious collectors and investors. I paged through *The Photo Journal Guide* to find the "very rare" comics which I'll list for your convenience. It suggests there are ten copies or less existing of the following comic books. Take a look at the future of comic book collecting...

Who the heck is Ibis the Invincible—and why should Honus Wagner care?

1. Five Cent Comics
(Feb., 1940, Fawcett Publ.) b&w Dan Dare story
2. Flash Comics
(Jan., 1940, Fawcett Publ.) - b&w 1st Golden arrow
3. Thrill Comics
(Jan., 1940, Fawcett Publ.) - b&w 1st Captain Thunder
4. New Adventure Comics #13
(Feb., 1937, Nat'l. Periodical publ.)
5. All New Comics #15
(Mar., 1947, Harvey Publ.)
6. Bold Comics #2
(Star Publ.) - L.B. Cole cover only
7. Bold Stories
(Mar., 1950, Kirby Publ.) - contains "The Ogre of Paris" by Wood
8. Bold Stories
(Mar., 1950, Kirby Publ.) - contains "The Cobra's Kiss" by Graham
9. Bold Stories
(July, 1950, Kirby Publ.) - contains "The Ogre of Paris" by Wood
7. Famous Funnies, Series #1
(Feb., 1934, Eastern color) - the first 10 cent comic book
8. Feature Books #1
(NN) (May 1937, David McKay Publ.)
9. Flash Comics #1
(Dec., 1939, Nat'l. Periodical Publ.)
10. Gasoline Alley #3
(1950, Star Publ.) - L.B. Cole cover only
11. Hooray Comics #1
(Jan., 1946, Tendon Publ.)
12. Jumbo Comics #7
(Feb., 1939, Fiction House Publ.)
13. Motion Picture Funnies Weekly #1
(Apr., 1939, First Funnies, Inc.) - first Sub-mariner
14. Double Action Comics #2
(Jan., 1940, Nat'l. Periodical Publ.)
15. Marvel Mystery Comics
(1943-44, Timely Publ.) - 132 page b&w

Comic Book Marketplace

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16. Nickel Comics #1
(Feb., 1940, Fawcett Publ.) - first Scoop Smith
17. Slam Bang Comics #1
(Jan., 1940, Fawcett Publ.) - first Ibis the Invincible
18. Wow Comics #2
(Aug., 1936, Henle Publ.)
19. If the Devil Would Talk
(1958, Impact Publ.)
20. Intimate Confessions
(Feb., 1941, Fawcett Publ.)
21. A-1 Comics-Life's Romances #2
(Compix Magazine Enterprises)
22. All American Comics #4
(July, 1939, Nat'l. Periodical Publ.)
23. All Negro Comics
(June, 1947, All Negro Comics Publ.)
24. The Atomic Thunderbolt #2
(1946?, Regor Publ.)
25. The Big Book of Fun Comics #1
(Spring, 1936, Nat'l. Periodical Publ.)
26. Camera Comics #0
(NN) (July/Sept., 1944, U.S. Camera Publ.) - may not exist
27. Captain Aero Comics #9
(Nov., 1942, Holyoke Publ. Co.)
28. Catman Comics #13
(Sept., 1942, Holyoke Publ. Co.)
29. Classics Illustrated Giants #1
(Feb., 1948, Gilberton Co.) - Great Adventure Stories
30. Classics Illustrated Giveaways #3
(1952, Gilberton Co.) - George Daynor bio.
31. Classics Illustrated Giveaways #4
(1942, Gilberton Co.) - Saks 34th St. Christmas
32. Detective Comics #2
(Apr., 1937, Nat'l. Periodical Publ.)
33. Detective Comics #3
(May, 1937, Nat'l. Periodical Publ.)
34. Famous Funnies #1
(July 1934, Eastern Color Printing Co.)
35. Famous Funnies #2
(Sept., 1934, Eastern Color Printing Co.)
36. Famous Funnies #9
(Apr., 1935, Eastern Color Printing Co.)
37. Feature Books #1B
(1937, David McKay Publ.) - Dick Tracy
38. Feature Books #1A
(1937, David McKay Publ.) - Popeye & The Jeep
39. Flash Comics #1
(Jan., 1940, Fawcett Publ.) - Captain Thunder
40. Flying Models #1
(May, 1954, Health-Knowledge Publ.)
41. Green Giant Comics #1
(1940 Pelican Publ.) - Origin Colossus
42. Illustrated Stories of the Operas
(1943, B. Bailly Publ.) - Carmen
43. Jumbo Comics #6
(Feb., 1939, Fiction House)
44. Keen Komics #1 (May, 1939, Centaur Publ.)
45. Kokonut Komics #1 (Oct., 1949, Fisher Corp.)
46. Little Giant Comics #1
(July, 1938, Centaur Publ.)
47. Little Giant Comics #4
(Feb., 1939, Centaur Publ.)
48. New Fun Comics #2
(Mar., 1935, Nat'l. Periodical Publ.)
49. Suspense Comics #3
(Apr., 1944, Continental Magazines)
50. Treasury of Comics #1
(1948, St. John Publ.) - 16 comics bound together
51. Treasury of Comics #2
(1949, St. John Publ.) - 16 comics bound together
52. Walt Disney's Comics & Stories #4A
(Jan., 1941, Dell Publ.)
53. Weird Jungle Tales
(1953, Star Publ.) - cover only
54. Whirlwind Comics #3
(Sept., 1940, Nita Publ.)
55. Wow Comics #3
(Sept., 1936, David McKay/Henle Publ.)
56. Wow Comics #4
(Nov., 1936, David McKay/Henle Publ.)

Many collectors may have different opinions about the whole area of rarity verses demand/popularity. CBM forum is great place for thses discusions.

Some collectors may ask, "Just who in the heck is Ibis the Invincible?" About a year ago, just out of curiosity, I walked into a baseball card shop and asked the owner, "Just who the heck is Honus Wagner?" Stay tuned... ■

We felt that John Mlachnick's letter deserved special emphasis due to it's relevant subject matter and so it is presented here... Editor.

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11/8/91 p. 64	***AA...LOTS & COLLECTIONS, Large & Small; Bagged sets**
11/22/91 p.116-120	**A1-A5...SPRING SALE COMICS: Retail and wholesale; yes Batman Lurks Here included.**
11/8/91 p.65	**F-1...SPOTLIGHT MAGAZINES: Descriptive sections of EPIC, 2000 AD, publications featuring BERNIE WRIGHTSON, JOHN BYRNE, more. Good thru 6/1/92 or while supplies last.**
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11/29/91 p. 97	**F-4...FURTHER READING: Journals & reviews, Amazing Heroes, Comics Journal, etc. Update due in October.**
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8/24/90 p. 47	**F-14**...BRITISH INVASIONS: The Beatles & Judge Dredd.
11/9/90	**F-15**...new page - TREASURY, MARVEL MAGAZINE UPDATES; See Also F10, XT1, XZ2.

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	Catalogue Page #
See Catalogue	**11-19, 19A...MARVELS - 1960s TO PRESENT DCs - 1960s TO PRESENT INDEPENDENTS.**

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1/10/92 p. 87-89	**26, 26A, 26B...GOLD & SILVER AGE CDs; EARLY MARVELS.**
Catalogue Only	***27-28**...HARVEYS, ARCHIES.
Catalogue Only	**27A...HARVEY, ARCHIE UPDATE.**
3/1/91 p. 71	**29**...GOLD, SILVER, BRONZE AGE UPDATE.
Update Due	***29B**...BRITISH COMICS (Tarzan, 1950s, 1960s, etc.).
3/1/91 p. 73	***29C**...CLASSICS ILLUSTRATED ETC.
See Catalogue	***30D**...OVERSIZE COMICS, COMIC MAGAZINES, DIGESTS, MAD MAGAZINES

FANZINES, MAGAZINES, MISC. PUBLICATIONS RETAIL ONLY - unless noted good thru 6/1/92 or while supply lasts

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CBG Issue + Page #	Catalogue Page #
8/2/91 p. 80-81	**31-32...MOVIES & MONSTERS: Sci-Fi, Fantasy Film Publications of all kinds; Rock 'N' Roll.**
11/8/91 p. 66	**32A...BACK ISSUES OF LONG RUNNING FILM TITLES: Cinefantastique, Fantastic Films, Starburst, Starlog.**
11/29/91 p. 33-34	**33-34...COMIC FORMAT PUBLICATIONS: Books, Magazines, British Comics, Classic Fanzines, etc.**
11/15/91 p. 117-118	**35, 35A...CLASSICS OF COMICS & FANTASY: Magazines, Books, Reprint Publications, etc.**
12/6/91 p. 106-107	**36, 36A...BLAZING NEW TRAIL (The Good, The Bad & The Ugly) - Comic/Fantasy Talent On The Edge; You must be over 18 to order & include a statement of age; also Heavy Metal, National Lampoon.**
12/13/91 p. 88	***37A...FURTHER READING - Reviews & Journals;**
11/8/91 p. 67	**38...AMAZING HEROES, COMICS INTERVIEW, COMICS JOURNAL, MORE.**
Catalogue Only	***44-52**...BRITISH ANNUALS: These are hardbound volumes featuring fictional & real life icons of popular culture - they come out once a year; just about every TV series, cartoon & comic character, pop star has had at least one annual issued in its/his/her name - this is probably the most extensive sales list in the world, Cartoons & Heroes, Hollywood, Gerry Anderson, Star Trek, Dr. Who, Disney, Movie/TV/Music. (pp. 49-51) in main catalogue.

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	Catalogue Page #
11/15/91 p. 114-116	**X1-X3...60s MARVELS RETAIL/WHOLESALE: Silver Age Marvels at sale prices ♦ get them while you can. ♦ COMING: 70s MARVEL RETAIL/WHOLESALE, Also 70s Marvel, Scattering of DCs.**
Catalogue Only	**XZ1...FAMOUS MONSTERS, ASSORTED FILM & FANTASY PUBLICATIONS.**
5/26/91 p. 67	***XZ2**...WARREN & MARVEL MAGAZINES RETAIL/WHOLESALE.
3/29/91 p. 75	***XZ3**...MARVELMANIA: Posters, pennants, paperbacks from the glorious days of yore.
4/5/91 p. 81	***XT1**...TREASURIES: A Retail/Wholesale of Marvel & DC Treasuries, contents & covers.

KOCH-D-KOCH RETAIL CATALOGUE

11/22/91 p. 109-111; 12/13/91 p. 90	**M1-M4...1960s MARVELS to 1986.**
12/13/91 p. 91-92	***N1-N2**...1960s DCs to 198?, plus TOWER COMICS.

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5/29/91 p. 73-75	***P1, P2**...CLASSIC PAPERBACKS: Sci Fi, Comic Related, Movie/TV tie ins, Star Trek, Frazetta covers.
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LOOKING BACK 22 YEARS TO PRICE GUIDE

Recently, I was fortunate enough to obtain a blue-cover copy of *The Overstreet Price Guide* #1. This is a mightily important historical document, yet most of the readers of this article will probably never have the opportunity to read (or possibly even see) it. Therefore, I thought I'd read it myself and share with you many of the interesting tidbits that are found within its "sacred" pages.

Before discussing the contents of *Overstreet* #1, I would like to give some background on the events that led to its publication.

Comic book fandom emerged in earnest during EC's "New Trend" period of the early 1950's. With the advent of the Comics Code and the subsequent collapse of EC, comic fandom waned to virtual nonexistence. Fandom was reborn in the early period of the Silver Age and has been growing stronger ever since. Then the early 1960's saw a veritable "explosion" of fan activity, including the regular publication of fanzines, the re-emergence of comic book letters page (as it had been with EC and a few late forties ACG and DC titles), the sale and trade of back-issue comic books through mail-order fan/dealers, and even an occasional comic convention (usually in the New York City area).

In its early days, comic book fandom emulated the much more popular science fiction fandom. The very concept of a "fanzine" (an amateur publication containing a variety of articles concerned with a medium, mixed with the primordial work of wanna-be professionals), was directly derived from Science Fiction fandom. On the other hand, comic book collecting was patterned largely after coin collecting. Even comic book grading terms, such as "Mint", "Fine", and "Good" were first used by numismatists.

And then it happened. A young man from Tennessee had collecting interests which very closely paralleled the development of comic fandom in the 1950's and '60s. Robert M. Overstreet became intensely interested in EC comics in the early 1950's. He collected them from the newsstand, and filled in missing gaps with the aid of early comic dealers. Eventually, EC collapsed, Mr. Overstreet graduated from high school, got married, and his interest in comics disappeared completely. When fandom began again, his interest also renewed itself. He joined science fiction fandom to help him contact other comic collectors. In attempting to complete his EC collection, Mr. Overstreet developed a taste for Golden Age comics, and soon he was collecting most every kind of comic.

By the late 1960's, it became apparent to Mr. Overstreet that fandom needed a comic book price guide. Overstreet had seen that the *Yeoman Coin Price Guide*, being authoritative and comprehensive, had become an invaluable tool of the coin collecting industry. He approached Bob Jennings, the Nashville publisher of a fanzine called *Comic World*, and urged him to write a comic book price guide. Jennings declined, believing that a comic book price guide "wouldn't work". Overstreet later contacted Jerry Bails with his price guide idea. Bails was truly a giant of comic fandom. Besides publishing numerous fanzines, Bails had photographed nearly every Golden Age comic book inside and out (unfortunately, in black-and-white), and had compiled a complete index to the "first heroic age", including EVERY appearance of EVERY Golden Age superhero, as well as a complete index of *All-Star*, and many other mind-boggling projects. And all in the days before computers and fax machines! Bails declined to write a price guide, citing a formidable lack of time, but agreed to help Overstreet if he wished to write the guide himself.

The rest, as they say, is history. However, as the publication of the first comic book price guide was certainly the beginning of an era, it was also the end of another. As "primordial" as the first guide seems to us now, it came at the tail end of a decade filled with incredible volatility. In 1961, a mint copy of *Action* #1 might fetch $5. By 1970, the price had skyrocketed to $300. In ten years, the circulation of *Rocket's Blast* and *Comic Collector* had surged from a few dozen to over a thousand. Moreover, the previous decade had seen the emergence of new types of collectors including the professional dealer, and the new issue speculator. I'll discuss the development of 1960's fandom in a future CBM article. Now, without further ado, here are some interesting tidbits gleaned from the hallowed pages of *The Comic Book Price Guide*, 1st Edition (Blue), by Robert M. Overstreet:

It is stated in the introduction that the Price Guide was not produced sooner because "the comic book market from the early to the late 1960's was very unstable. Prices were increasing so rapidly in all categories that the debut of a price guide was impractical. However, the market seems to have stabilized over the last two years, making it possible now to have a realistic, dependable price guide." Thank goodness for stable prices, huh?!

The entire A-Z comic listing is only 218 pages. Today, even with much smaller print, 218 pages only takes you up to the middle of letter "H".

The spread between "Good" and "Mint" is 1.5 to 1. A comic book that guides for $15 in Mint is $10 in Good, and $12.50 in Fine. This spread was increased to 2:1 in 1973, 3:1 in 1977, 4:1 in 1981 (for many books), and 6:1 in 1982. The 1982 change was highly significant because it was achieved not by increasing the "Mint" price, but by decreasing the "Good" price. This may have contributed to the view held by some that "Good" condition comics were rapidly declining in value and maybe even becoming worthless. Many collectors with a goodly amount of Good condition comics saw their collection drop in value by some 50% overnight. Since most pre-1970 comics are in Good to Very Good condition, many collections of older books were made up mostly of GD to VG material. I feel this may have contributed to a false notion that only high grade books are acceptable, and may have helped trigger both the "Mint-only" mania and the multiple copy investing of new issues (Some feel this has been the "bane" of collecting ever since). At any rate, the next time the spread was changed (to 7:1), it was done by raising

the mint price without lowering the other prices. The time after that, the ratio remained the same, but the top grade was lowered from "Mint" to a more realistic "Near Mint". I feel that a fundamental understanding of this evolution is important, if one wants to get a true picture of the relationship of grade and value.

I can find no evidence in Overstreet #1 that the grade "Very Fine" existed. In fact, "Very Fine" was not described in the price guide until 1977.

Tape is allowed on a Very Good copy.

The only reference to comic bags in the introduction is the following: "Many collectors store their comics in polyethylene bags, available at most grocery stores under several trade names. Each bag will easily accommodate a dozen or more issues. (CAUTION: leave the end of the bags unsealed to avoid spontaneous combustion.)" Spontaneous combustion? Has this ever happened to anyone? Despite this seemingly primitive storage method, the guide does include an ad from Robert Bell for bags "Specially made for Marvel comics" for "only $3 per hundred". This is the only ad mentioning comic book storage in the book.

The terms "Golden Age" and "Silver Age" are not used. These periods are referred to as "The First Heroic Age" and "The Second Heroic Age". One ad does mention "Golden Age Comics", but most ads use the other terms or none at all.

The Silver Age appearances of Golden Age characters invariably guide for about 25 cents more than they would otherwise. Thus, *Flash* #123 and #129 are $1.50 instead of the usual $1.25, and *Avengers* #4 is $2.75 instead of $2.50. Even *Spectre* #1 (1967) guides for a respectable $1.25. These Golden Age cameo issues were very popular among fandom because they allowed an inexpensive peek at otherwise rare and elusive characters. Today, however, *Avengers* #4 guides for more than nearly every issue

#1 RETRIEVED & REVIEWED BY ERIC ANDRESEN

of *Marvel Mystery*, and *Flash* #123 guides for more than almost every issue of FLASH COMICS.

Silver Age comics are much less expensive than Golden Age comics, especially relative to their present values. For example, *Famous Funnies* #1-40 all guide for more than *Spider-Man* #1 ($16). It should be noted that at that time, the Silver Age was much more recent. *Fantastic Four* #1 ($30) was only nine years old.

Four of today's top 50 comics are not even listed. These are: *Famous Funnies* Series 1, *Double Action* #2, *Motion Picture Funnies Weekly*, and *Donald Duck March Of Comics* #4.

Famous Funnies was a much more respected title than it is today. *Famous Funnies* #1 guides for as much as *Detective* #1 ($125), or any issue of *More Fun* ($100 for #52). *Famous Funnies* #2-#30 each guide for almost as much as their corresponding numbers of *Action* #2-#30, and *Famous Funnies* #31-#218 guide for as much or more than their corresponding numbers of *Action*. Today, however *Action* #100 guides for TEN TIMES as much as *Famous Funnies* #100, even though the *Famous Funnies* #100 is much earlier, and the very first #100 comic book.

ALL strip reprint books, in fact, are much more respected than today. *King Comics* #1-#78 all guide for more than *Captain America* #1-#78. *King* #1-#90 guide for more than *Flash* #1-#90. *Comics On Parade* #1-#29 are worth more than *Green Lantern* (1st series) #1-#29. Both *Tip Top* #1-#26 and *The Funnies* #1-#26 are competitive with *Detective* #1-#26.

In contrast with future editions, Overstreet Guide #1 is stapled together or "saddle stitched" rather than glue-bound.

The most expensive issue of *SHOWCASE* is #17 (Adam Strange, $16). SHOWCASE #4 guides at $12, the same as issues #1 (Firefighters), #6 (Challengers), #8, #13, #14 (Flash), #18 and #19 (Adam Strange). The SHOWCASE appearances of AQUAMAN, DOCTOR NO, SEA DEVILS, TOMMY TOMORROW, CAVE CARSON, I SPY, GI JOE, and THE SPECTRE all guide for the same price (65 cents). SGT ROCK (#45) and DOCTOR FATE (#55,56) guide for more than all of these (85 cents).

Brave And The Bold gets much less respect than *Showcase*. Issue #1 guides for $10. #2-#24, #28-#30 each guide for $5. #34-#36 are $3 each. Ironically, the Starman issues (#61 and #62) are the most expensive of the later run ($1 each) although today, they are considered undervalued "sleepers".

***Strange Adventures* #180** is noted as "origin Animal Man" and guides for more than other contemporary issues. (85 cents) Oddly enough, this is the same price as #117 (first Atomic Knights), which is not noted as significant.

***Fantastic Four* #1** is the most valuable Silver Age comic ($30). The record reprint of *FF* #1 guides for a whopping $12, a full 40% of the original! If this relative value still held, the record reprint of *FF* #1 would guide for $2800 in Mint! The record reprint of *Spider-Man* #1 guides for $5, about 30% of the original ($16). The record reprint of *Journey Into Mystery* #83 is $3.50, 35% of the original ($10), and the record reprint of *Avengers* #4 is not listed, though the original guides for $2.75.

***Fantastic Four* #2** ($20) guides for more than *Spider-Man* #1 or *Amazing Fantasy* #15 ($16). It seems that early fandom knew what many have forgotten today, namely that *FF* #2 is actually a rather scarce book and extremely hard to find in grade.

***Adventure* #247** (first Legion Of Super Heroes) is not considered significant for any reason and guides for $2. Ditto for *Detective* #225 (first J'onn J'onzz, 75 cents), *Adventure* #210 (first Krypto, $2), and *Strange Tales* #110 (first Dr. Strange, $2).

***Hulk* #1** is a respectable $14, more than double the price of *X-Men* #1, *Tales Of Suspense* #39, *Avengers* #1, and *Daredevil* #1 (each $6). *Tales To Astonish* #27 is $12, also twice as much as these other minor Silver Age keys guiding for $6: *Strange Tales* #101, *Fantastic Four* Annual #1, *Showcase* #15, #16, #22-24, *Mystery In Space* #53, and *Amazing Adventures* #1. *Blackhawk* #118 (Frazetta) also guides for $6. All ECs guide for at least $6, as do all Donald Duck *Four Colors* (including the non-Barks issues), and *MAD* #1-#40. *Humbug* #1 and *Trump* #1 & 2 are apparently considered Silver Age keys, guiding as they do for $7.

***AVENGERS* #4** ($2.75) is worth barely more than *Avengers* #3 ($2.50), and slightly more than *Strange Tales* #114 ($2), which is considered signifi-

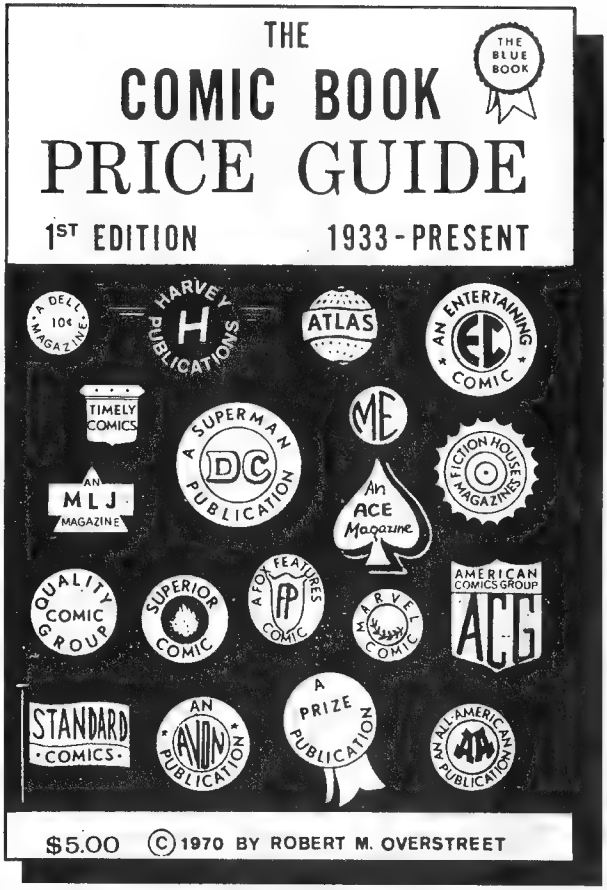
cant as a "Captain America Appearance". NO Silver Age Captain America appearance is worth more than ANY Golden Age Captain America appearance. Many collectors feel that that's the way it should be now.

***Flash* #105** ($10) guides for as much as *Flash* #87-#104 ($10). Silver Age *Green Lantern* #1 ($8) guides for more than Golden Age *Green Lanterns* #21-#38.

Despite their popularity and quality artwork, Warren's top magazines, *Creepy* and *Eerie* are not listed. However, *Blazing Combat* is listed, with #1 (Frazetta cover) priced at $5, and the rest at $4. Most other magazines aren't listed, unless they are EC related (picto-fiction or Kurtzman-edited or *MAD* itself).

The earliest comic listed is *Funnies On Parade* (1933, $125). None of the early "cardboard age" comics are listed, although some are mentioned in the introduction. There don't appear to be any post-1933 cardboard books listed.

ALL AMERICAN #16 ($50) guides for less than *All American* #1 ($60). However, *All Star* #3 ($135) guides for slightly more than *All Star* #1 ($125). *All Star* is a very expensive title, with all 57 issues individually guiding for at least $12.



PRICE GUIDE #1

There is no mention of CARL BARKS in the entire book. *Walt Disney Comics* #31 ($12) is not listed as significant, and non-Barks Donald Duck *Four Colors* are worth as much as the Barks issues. Disney comics are very strong. *Walt Disney Comics* #2 ($100) is worth more than *Superman* #2 ($70), *Action* #2 ($70) and is equal to *More Fun* #52 ($100). *Uncle Scrooge* #2-#70 are worth more than corresponding numbers of *Spider-Man* #2-#70, and *Uncle Scrooge* #1 ($14) is only slightly less than *Spider-Man* #1 ($16).

EC is very strong, particularly the Science Fiction titles. Most issues of *Weird Science* and *Weird Fantasy* guide for as much or more than *Spider-Man* #1. So strong is EC, that *Shock Illustrated* #3 guides for an incredible $70, more than *All American* #16 and *Showcase* #4 combined! *Flash* #123 is listed as "appearance of old Flash", and guides for 25 cents more than other issues ($1.50). *Flash* #129 is also accorded this special treatment, and also guides for $1.50.

***Classics Illustrated* #1-130** are all 50 cents each. There is no mention of different printings or editions. The entire *Classics* listing takes 4 lines. Today it takes 20 pages. The most expensive "Classics" type book is Dell's *Famous Funnies* #1 ($6). *Fast Fiction* and *Famous Authors* are also much more than any *Classics*.

***Marvel Mystery* #2-40** guide for more than corresponding numbers of *Action* #2-40, sometimes double or almost triple these prices. There are 7 issues of *Marvel Mystery* worth more than $100, far more than any other title. Most other significant Golden Age titles (*Action*, *Whiz*, *Superman*, etc.) only have one issue worth over $100.

Frank Frazetta is a very big artist, and the one artist most likely to dramatically increase the value of a book. *Thunda* #1 guides for as much as *Fantastic Four* #1 ($30). *Shock Suspense* #13 guides for more than any issue of *Showcase* except #16. ($14) Very few artists are mentioned at all, and are only noted when their work directly increases a book's value.

By far, the biggest name artist is Frank Frazetta. Frazetta is mentioned 48 times in the comics listings, and Frazetta art increases the value of a book tremendously. *Tally Ho* #1 (1945), and *Thunda* #1 each guide for $30, which is as much as *All American* #19 (the first Atom). I think this illustrates an important idea worthy of consideration. Comics whose value is based on a "hot artist" may not turn out to be good long term investments, since the artist is likely to be replaced in the public eye at another point in fan history. Tastes obviously change, and as it does, so does demand/value.

Simon and Kirby are also very hot, with 39 mentions for the team. However, Kirby by himself is mentioned only twice, and Simon only once. The other hot artists are Al Williamson, with 35 mentions, and Joe Kubert, with 23 mentions. So popular is Williamson that he is credited with several issues he never drew, such as RINGO KID #1. No other artist is mentioned more than six times in the entire body of the Guide.

Artists mentioned six times are: Ditko, Heath, and Wolverton. Severin and Kurtzman are each mentioned five times. Eisner, Raymond, and Krigsten rate four mentions each. Everett gets three mentions. Siegel & Shuster, Kelly, Kirby (solo), Caniff, Crandall, Elder, Davis, and Carreno rate two mentions each. Jack Davis is mentioned only in conjunction with YAK YAK. Artists mentioned only once are: Manning (for Aliens) Celardo (who he?), Bailey, CC Beck (for Fatman),

Simon (solo), Goody, Siegel (solo), Sterenko (for *Nick Fury* #1-7), Neal Adams (for Deadman in *Strange Adventures* #210), Lubbers, Al Capp (for Wolf Girl), Orlando, Torres, and Wildey.

Artists not mentioned at all in conjunction with any comic book include: Matt Baker, Carl Barks, Sid Check, Jack Cole, LB Cole, Johnny Craig, Jay Disbrow, George Evans, Al Feldstein, Lou Fine, Hal Foster, Floyd Gottredson, Don Heck, Graham Ingels, Jack Kamen, Bob Kane, Roy Krenkel, Mac Raboy, Alex Schomburg, John Stanley, Alex Toth, Bill Ward, Bill Woggon, and Bernie Wrightson.

In contrast with later policy, comics with little or no value are not listed. This includes recent issues of currently published titles. Thus, Spider-Man is listed only to issue #62, even though the title was past issue #80 when the Guide was published. The minimum mint value for a book to qualify for inclusion in the Guide is generally 50 cents, more than three times the cover price of a newsstand comic at the time. Some Charltons and Harveys are included as low as 25 cents. Most DCs, Marvels, or Archies are 65 cents at minimum. Some titles not listed (presumed valueless) are *Richie Rich* (all titles) and *Leave It to Beaver*. In fact, for quite some time during the 1970s, after all *Four Color* titles were listed, *Leave It to Beaver* was invariably the cheapest title of the entire run.

***Strange Tales* Annual #1** and *Hulk* #2 & 3 each guide for $7, as much as *Green Lantern* (1960) #1, and more than *Tales Of Suspense* #39 ($6).

EC *Tales Of Terror* Annual #1 ($55) and *Buck Rogers* #1 ($60) guide for more than *All American* #16 ($50). *Looney Tunes* #1 is also $50 .

The most expensive 1968

1970 GUIDE PRICES OF TODAY'S TOP COMICS WITH COMPOUND RATE OF RETURN.

GOLDEN AGE:	1970	1992	%
Detective #27	$275	$60,000	27.7%
Action #1	300	50,000	26.2%
Marvel Comics #1	250	40,000	25.9%
Superman #1	250	40,000	25.9%
Whiz #1	235	24,500	23.5%
Batman #1	175	20,000	24.0%
All American #16	50	16,000	30.0%
Captain America #1	150	15,000	23.3%
New Fun #1	100	15,000	25.6%
Detective #1	125	14,000	23.9%
More Fun #52	100	12,000	24.3%
Flash #1	125	10,800	22.5%
All Star #3	135	9,000	21.0%
Detective #38	60	8,500	25.3%
Captain Marvel #1	110	8,300	21.7%
More Fun #53	80	8,200	23.4%
Detective #33	75	7,800	23.5%
Famous Funnies Series #1	—	7,200	—
Double Action #2	—	6,800	—
New Fun #2	45	6,500	25.4%
Adventure #40	75	6,250	22.3%
Famous Funnie #1	125	6,000	19.2%
Detective #31	60	5,800	23.1%
Detective #29	60	5,800	23.1%
Amazing Man #5	23	5,500	28.4%
Mothion Pic. Fun. Weekly	-	5,500	—
Detective #28	75	5,400	21.5%
Marvel Mystery #2	130	5,400	18.5%
Wow #1	55	5,400	—
Action #2	70	5,200	21.6%
All Star #1	125	5,100	18.4%
Century Of Comics	125	5,000	18.3%
D. Duck March/Comics #4	—	5,000	—
Green Lantern #1	60	5,000	22.3%
Adventure #48	50	4,800	23.1%
Batman #2	60	4,800	22.0%
Detective #2	50	4,500	22.7%
New Comics #1	100	4,500	18.9%
Daring Mystery #1	50	4,400	22.6%
Action #3	65	4,200	20.9%
Big Book Of Fun	2	4,200	41.6%
Human Torch #1	40	4,200	23.6%
NY Worlds Fair 1939	90	4,020	18.9%
All American #17	25	4,000	25.9%
Captain America #2	60	4,000	21.0%
Jumbo #1	85	4,000	19.1%
Red Raven #1	40	4,000	23.3%
Superman #2	70	4,000	20.2%
Walt Disney #1	115	3,900	17.4%
Action #7	40	3,800	23.0%

Marvel is *Spectacular Spider-Man* ($2.50) followed by #2 ($2). *Silver Surfer* #1 is $1.50. *Silver Surfer* #2-14 are all $1.25. Among normal sized Marvels of 1968, the most valuable is *Iron Man & Submariner* ($1.15). All other 1968 Marvel keys are $1.00. This includes: *Iron Man* #1, *Captain America* #100, *Submariner* #1, *Captain Marvel* #1, *Hulk* #102, and *Doctor Strange* #169. However, these are all outdone by numerous 1968 Gold Key TV titles, including *Star Trek* #1 and *The Avengers* ($1.25 each). Yet by far the comic event of 1968 was *Walt Disneys Comics Digest* #1, which guides for $3.

***Lois Lane* #2** is the same price as Brave And Bold #28 ($5). Today the price difference is about ten to one.

Some books actually guide for less now than they did then. In 1970, Flash Gordon *Feature Book* #25, Flash Gordon *Four Color* #10, and *Tarzan Single Series* #20 were considered Golden Age keys, guiding for as much as *Flash* #1 ($125). In Good, they guided for $85. Today, *Feature Book* #25 guides in Good for $54. *Four Color* #10 is $50, and *Single Series* #20 is barely ahead, guiding at $86 in Good. Despite the fact that these books have declined in value, it's not as if they are lying around in large, unsold stacks. It should be comforting to know that collectible interest for some rare books remains high, even when their prices do not.

***Adventure* #103** ($8) guides for less than #102 ($10). Today, #103 is considered key as the start of the Superboy, Aquaman, Green Arrow, and Johnny Quick series, and guides for nearly three times as much as #102. However, back then, #102 was considered more important, containing the last Golden Age Starman and Sandman stories.

ACG's *Magic Agent* #2 and #3 guide for $1 in Good. In 1991, they guided for 85 cents in Good, though they have pulled ahead in 1992 and are now worth $1.15

***Life With Archie* #1** ($1.50) guides for more than *Jughead* #1 ($1). Today, *Jughead* #1 guides for $525, about triple *Life With Archie* #1.

Big Book Of Fun Comics guides for $2 in Mint. In 1991, it reached $5600 in near mint, although it's declined since it has been discovered that there are no near mint copies in existence. Nevertheless, the 280,000% increase is probably the largest for any comic book.

Captain Marvel Special Edition ($125) guides for more than *Captain Marvel* #1 ($110).

SILVER AGE:	1970	1999	%
Showcase #4	$12.00	$5,500	32.1%
Fantastic Four #1	30.00	4,100	25.0%
Amazing Fantasy #15	16.00	4,000	28.5%
Spider-Man #1	16.00	3,900	28.4%
Adventure #247	2.00	1,825	36.3%
Showcase #8	12.00	1,750	25.4%
Brave & Bold #28	5.00	1,700	30.3%
Hulk #1	14.00	1,625	24.1%
Detective #225	0.75	1,600	41.7%
Flash #105	10.00	1,500	25.6%
Showcase #22	6.00	1,500	28.5%
Tales Of Suspense #39	6.00	1,500	28.5%
X-Men #1	6.00	1,500	28.5%
Adventure #210	2.00	1,250	34.0%
Justice League #1	8.00	1,250	25.8%
Spider-Man #2	8.00	1,200	25.6%
Fantastic Four #2	20.00	1,200	20.5%
Journey/Mystery #83	10.00	1,200	24.3%
Showcase #13	12.00	1,200	23.3%
Showcase #14	12.00	1,200	23.3%
Tales/Astonish #27	12.00	1,100	22.8%
Green Lantern #1	7.00	1,000	25.3%
Avengers #1	6.00	950	25.9%
Showcase #6	12.00	900	21.7%
Brave & Bold #1	10.00	800	22.0%
Fantastic Four #3	16.00	800	19.5%
Fantastic Four #4	13.00	800	20.6%
Fantastic Four #5	11.00	800	21.5%
Jimmy Olsen #1	8.00	800	23.3%
Daredevil #1	6.00	775	24.7%
Spider-Man #3	7.00	750	23.7%
Spider-Man #14	3.00	725	28.3%
Challengers/Unk #1	10.00	725	21.5%
Brave & Bold #29	5.00	700	25.2%
Brave & Bold #30	5.00	700	25.2%
Showcase #1	12.00	700	20.3%
Showcase #9	10.00	700	21.3%
Showcase #34	3.00	700	28.1%
Tales/Astonish #35	3.50	700	27.2%
Showcase #10	10.00	650	20.9%

Today, *Special Edition* guides for 1/4 of *Captain Marvel* #1, though many market analysts have suggested that it should be more.

Though *Seduction Of The Innocent* is mentioned in the preface, no SOTI books are noted, or worth more.

All issues of *MAD* are worth as much or more than their corresponding numbers of *Fantastic Four*.

***Pep* #22** ($10) is not noted as significant. The most expensive Archie is *Archie* #1 at $10. Most key Archies are not especially expensive, but certain run-of-the-mill issues are competitive with DC mainline titles. *Pep* #66-156 (1948-1962) all guide for $1.50, as much as *Flash* #123, and as much or more than *Detective* #161 (1951) up.

Annotation was much simpler in the first guide. For example, the entire run of *Action* #75-340 contains only one item of note: "#198- Last Vigilante." In today's guide, this run has 50 significant events documented, including #242 (first Braniac), and #252 (first Supergirl). The only *Batman* issues of any note are #1 "Origin Batman" ($175), #16 "Intro Alfred" ($20), and #46 "Origin the Batman Retold" ($10).

***All Star* #8** "Origin Wonder Woman", is not worth any more than #7 ($45).

There are several erroneous but fun entries, such as "Animals", which allegedly ran from issue #21 to #23, each with Pogo, and worth $1.25. In the "oops, bad cross-reference department", we find "Mysterious Traveller" (1957) #3-10 $1.00 each and "Tales Of The Mysterious Traveller" (1957-1959) #4-13 at $1.25 each. With "both" titles, the Ditko art is mentioned.

***House Of Secrets* #61** is listed as significant, and guides for $1.50 instead of the usual $1.00.

All issues of Fawcett's *Motion Pictures Comics* guide for the same amount ($2.50). Today they guide for $65 to $485. In fact, while many movie and TV comics have obtained respectable value, others are severely undervalued. DC's *Movie Comics* #1 guides at a healthy $35, but *I Love Lucy* is not listed. Most of the movie/TV comics which achieve reasonable values are action/adventure types, while sitcoms and humor titles tend to be bargain basement stuff. Most John Wayne movie comics aren't listed, and *John Wayne* doesn't guide for any more than *Alan Ladd*, despite the acknowledged Williamson and Frazetta art. Recent Gold Key TV adaptations of adventure shows fare extremely well. Every issue of *I Spy*, for example, guides ($1.25) for more than every issue of DC's *Ozzie And Harriet* ($1 for #1), despite the 17 year age difference.

The title we now call "*Four Color* - First Series" is listed as "Color". *Four Color* is only listed up to issue 121, with 12 omissions from issue 105 up. Significant issues of *Four Color* past #122 are listed with their individual titles. Similarly, today's *Large Feature Comics* title was once known as *Black And White*, with two omissions in the first *Guide*.

Throughout the *Guide's* 22 year history, the best long term investments in comics have been those items which were ignored by collectors at one time, but which are now prized much more highly. The poorest investments have been ultra-hot books for which demand can't grow fast enough to justify significant price increases. The introduction to *Overstreet Guide* #1 contains the following advice: "Everyone connected with the publication of this book advocates the collecting of comic books for fun and pleasure, as well as nostalgia, art, and cultural values. Second to this is investment, which, if wisely placed in the best quality books (condition and contents considered), will yield dividends over the long term."

Even though the first *Guide* was relatively limited in hindsight, it should also be noted for history that *The Overstreet Price Guide* #1 was a blockbuster milestone in the history of comic book collecting. No other fan project has contributed so much to comicdom. The next time you visit your local comic shop or attend a comic book convention, remember that all of it was made possible, in no small part, by the tireless effort and honest dedication of Robert Overstreet. Bravo Bob, and thanks! ■

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Those old Overstreets are worth more than you think

Back in CBM #2 (Mar-Apr.,1991) we listed for the first time, the average prices that back issue *Price Guides* were selling for, both in the US and Canada. The response to the article was so amazing that we began immediately collecting sales data with the plan of publishing the updated information in a second installment sometime in 1992.

Along with the new data, I'd also like to share an edited version of the introduction to that article from CBM #2 (with our recent subscribers.)

I remember that fateful day back in 1970 like it was yesterday. My brother Lane and I each chipped in three bucks apiece and ordered the first issue of the "Comic Book Price Guide" (the white first edition) from a relatively unknown collector named Robert M. Overstreet who resided in a relatively unknown small town in Tennessee. Even way back then, we knew that this innocent little white (and later blue) "pamphlet" was going to profoundly change the way collectors and dealers practiced their hobby.

After saving every single comic book we had purchased from the newsstands, it seemed only natural to save just about everything else that was even remotely related to comics. We saved every price list from every dealer (like Burt Blum at Cherokee Book Shop in Hollywood, Ken Mitchell, Howard Rogofsky, and Robert Bell). We saved those few rare magazine articles that discussed the "old" comics (including that wonderful issue of *Newsweek* from 1965 which carried pictures of key Golden Age comic books and Shockingly stated that *Action* #1 was worth a whopping $65!

So as the years went by, it seemed only natural to save our old price guides as well. Like most users of the CBPG, we bent them, folded them, turned back the corners of the pages, tore out pages, ripped them, spindled them, sat on them at conventions, and just generally abused and mutilated them without mercy. We wrote our names on them (and in them), so they wouldn't "accidentally" disappear on the convention floor when the dealing got hot and heavy. They disappeared anyway.

But, like anything truly important, a real market has developed for decent shape (fine or better) copies of back issue *Price Guides*.

I am lucky to be able to say that I have a complete set of the soft cover issues. I regret to say that the average condition of my copies is just slightly better than poor! That's because, like so many other comic book enthusiasts across the country, it seems like I thumb through the latest copy darn near every day!

After more than twenty years of *Price Guides* I finally got smart. Now I buy two. One to keep in good shape for the future and one to bend, turn back the corners of the pages, tear, rip, fold, spindle, sit on, and just generally abuse, and mutilate without mercy. I still write my name on my "working" copy and it still manages to disappear at conventions!

Note #A: "S" means soft back, "H" means hardback, and "L" means leather-bound.

Note #B: If an issue is still available from the publisher at this writing, the good and fine price is listed (for obvious reasons). When publisher supplies are eventually depleted, this will, of course, change.

Note #C: This years data was compiled from sales figures and feedback from more than a dozen national dealers and

SELF PUBLISHED EDITIONS

YEAR	Issue #	Style	GD	FN	NM	Notes
1970	nn (#1)	Cover feature: Misc. comic book publisher's logos.				
		white	$150.00	$750.00	$1,500.00	rare
		blue	$125.00	$625.00	$1,250.00	scarce (2nd Printing)
1971	no price guide published					
1972	nn (#2)	Cover feature: Comic Books with American Flag covers.				
		S	$40.00	$200.00	$400.00	scarce (1st printing, dark red)
		S	$30.00	$150.00	$300.00	(2nd printing, light red)
		H	$160.00	$800.00	$1,600.00	very rare
1973	nn (#3)	Cover feature: Comic Books with Christmas covers.				
		S	$25.00	$125.00	$250.00	scarce
		H	$100.00	$500.00	$1,000.00	very rare
1974	nn (#4)	Cover feature: Justice Society Of America (Don Newton)				
		S	nv	nv	$35.00	still available from publisher
		H	nv	nv	$50.00	still available from publisher
1975	#5	Cover feature: ERB's Tarzan (Joe Kubert)				
		S	$15.00	$75.00	$150.00	
		H	$20.00	$100.00	$200.00	scarce

about an equal number of collectors. A few of the prices for more recent editions had no sales figures to base them on and so are simply reasonable estimates.

Note #D: Even though 1000 of the White #1s were printed and only 800 Blue, owner reports indicate that the Blue editions have "out lived" the white editions by a ratio of approximately 4.5 to 1(based on 22 reports). This is actually logical when you consider that the White edition were probably handled very roughly by the dealers who originally ordered them in those early days. When their first copy literally wore out, many reordered and received the Blue edition as their second copy, which was saved. That's the story suggested by many of the old-timers who actually ordered one of each color. If you own a copy of the White #1, the Blue, #1, the hardback #2, or the Hardback #3 (or if you have additional sales data to report), please write or call with your information so that your data can be included in a future issue.

Note #E: Reported sales are brisk (to say the least). With not nearly enough room to list them all, here are a few sales highlights: Fine #1(White) $1000 ** VG #1 (White) $350 ** NM #1 (Blue) $1100 ** Cover detached o/w FN #1(Blue) $150 ** FN #2S (1st) $200 ** VG #2S (2nd) $50 ** FN #2H $850 ** FN (Gold faded) #3H $350 ** #3S GD $30 ** #5S GD (soiled) $20 ** #5S FN $125 ** #7S GD $20 ** #7S GD $15 ** #7S FN $55 ** #7H MT $160 ** #7H FN $60 ** #8H FN $22.50 ** #9H NM $50 ** #9H NM $45 ** #9H VF $45 ** #10S MT $35 ** #10H FN $20 ** #13H MT $30 ** #14H MT $30 ** #14L MT $250 ** #17L NM $200 ** #19S FN $7 ** #19S FN $10 ** #19S VF $10 ** #19S MT $25. Trades were also numerous.

CROWN EDITIONS

YEAR	Issue #	Style	GD	FN	NM	Notes
1976	#6	Cover feature: The Spirit (Will Eisner)				
		S	nv	nv	$25.00	still available from publisher
		H	nv	nv	$35.00	still available from publisher
		L	?	?	?	one copy printed, value ?
1977	#7	Cover feature: Porky Pig, RCMP, & Friends (Carl Barks)				
		S	$10.00	$50.00	$100.00	scarce
		H	$15.00	$75.00	$150.00	scarce
1978	#8	Cover feature: Women In Comics (Bill Ward)				
		S	nv	nv	$15.00	still available from publisher
		H	$15.00	$20.00	$40.00	
		L	?	?	?	one copy printed, value ?
1979	#9	Cover feature: EC Science Fiction (Wally Wood)				
		S	$7.50	$15.00	$30.00	
		H	$15.00	$20.00	$40.00	
1980	#10	Cover feature: Timely WWII Super Heroes (Alex Schomburg)				
		S	$5.00	$12.50	$25.00	
		H	$10.00	$15.00	$30.00	
1981	#11	Cover feature: 1950s Horror (L.B. Cole)				
		S	nv	nv	$12.00	still available from publisher
		H	nv	nv	$18.00	still available from publisher
1982	#12	Cover feature: Alfred E. Neuman and B. Overstreet (Norman Mingo)				
		S	nv	nv	$12.00	still available from publisher
		H	nv	nv	$18.00	still available from publisher
1983	#13	#13 cover feature: DC Heroes Infinity Cover (Newton & Rubinstein)				
		S	nv	nv	$12.00	still available from publisher
		H	$5.00	$15.00	$30.00	
		L	?	?	?	two copies printed, value ?
1984	#14	Cover feature: Katy Keene (Bill Woggon)				
		S	nv	nv	$12.00	still available from publisher
		H	$5.00	$10.00	$20.00	
		L	$20.00	$100.00	$200.00	scarce (1st regular leatherbound)
1985	#15	Cover feature: Fawcett Marvel Family (C.C. Beck)				
		S	$5.00	$10.00	$15.00	
		H	$5.00	$15.00	$25.00	
		L	$25.00	$90.00	$175.00	scarce
1986	#16	Cover feature: Marvel Silver Age Heroes (John Romita)				
		S	$5.00	$10.00	$15.00	
		H	nv	nv	$18.00	still available from publisher
		L	$20.00	$100.00	$200.00	scarce

Final thought(s): #2 Hardbound: As the hobby of comic book collecting continues to mature, the collector/researcher interest in back issue Overstreets will no doubt continue. And with only 75 copies in existence of the #2H, it will likely continue to out distance the pack at a very rapid rate. So far, only six collectors have reported owning this rare piece of comic book collecting memorabilia, only two in mint with the gold trim still shiny! Even if ALL the copies printed still existed, it would still be quite scarce. As such, it looks like another "sure bet" for future investment.

1 White: And lest we forget, the number of White #1s available is still far less than collector demand. A high grade copy of this little gem is sure to be on a lot of

collector's want lists. Oh yes... the Blue #1 too!

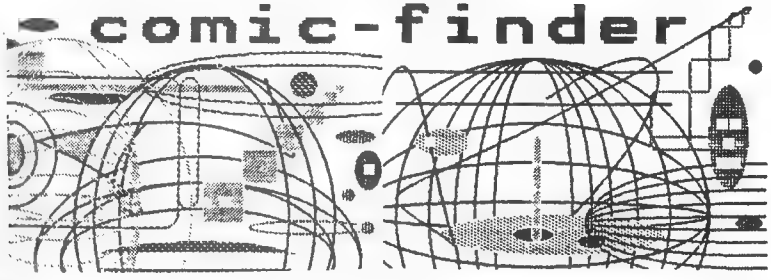
#7 Softbound and Hardbound: The story goes like this. Bob Overstreet slightly over ordered #6 and so at the end of the year was left with a small surplus. To ensure this would not happen again, he ordered less of the #7. This turned out to be less than he needed to fill all the orders. There is already an acute shortage of this issue which seems to be getting more severe with each passing year.

#19 Softbound and Hardbound: Not surprising, it's that darn Batman cover that makes an issue (that would otherwise be in ample supply) harder to locate than one would think. Amazingly high demand for this one, and in so short a time. Holy Price Guides Batman!

Thanks to all who supplied information, insights and data...thanks to Michael Naiman for last minute help, and thanks to you for reading CBM. Happy collecting... Gary M, Carter ■

BALLANTINE EDITIONS

YEAR	Issue #	Style	GD	FN	NM	Notes
1987	#17	Cover feature: Snow White & Disney Friends (Ron Dias)				
		S	nv	nv	$12.00	still available from publisher
		H	$5.00	$15.00	$25.00	
		L	$15.00	$90.00	$180.00	scarce
1988	#18	Cover feature: Superman, Man Of Tomorrow (L.B. Cole)				
		S	nv	nv	$12.00	still available from publisher
		H	nv	nv	$18.00	still available from publisher
		L	$15.00	$90.00	$180.00	scarce
1989	#19	Cover feature: Batman, Robin, & the Joker (Jerry Robinson)				
		S	$5.00	$15.00	$30.00	high demand
		H	$7.50	$20.00	$40.00	high demand
		L	$15.00	$90.00	$180.00	scarce
1990	#20	Cover feature: Justice League Of America (Infantino & Anderson)				
		S	nv	nv	$12.00	still available from publisher
		H	nv	nv	$18.00	still available from publisher
		L	$15.00	$90.00	$180.00	scarce
1991	#21	Cover feature: Timely WWII Super Heroes (Alex Schomburg)				
		S	nv	nv	$15.00	still available from publisher
		H	nv	nv	$20.00	still available from publisher
		L	$10.00	$75.00	$150.00	scarce



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COLLECTORS- Call in, mail in, or fax me your want list (or your list of books for sale) and I will, at no cost to you, broadcast it to all dealers on line. Those who've done this have been well satisfied. TRY IT!

GOLD- SILVER- HOT!

HUGH O'KENNON 2204 HAVILAND DR., RICHMOND, VA 23229

TERMS AND CONDITIONS: Please enclose payment and self-addressed stamped envelope with order. If payment is by personal check, order may be held until check clears. No minimum order, but on orders under $65.00, please include $2.50 for shipping and handling. In many cases, shipment will be by U.P.S., so a street address instead of a P.O. Box will be appreciated and will help speed the package to you. DESCRIPTION CODE: m-mint; nm-near mint; vf-very fine; fn-fine; vg-very good; g-good; fr-fair; co means centerfold missing; ow means otherwise. MY GUARANTEE: If you are not completely satisfied, any book may be returned, in same condition received, for a full refund. Foreign orders, including Canada, must be in U.S. Funds written on a U.S. Bank, and should include enough extra to cover postage. Overseas airmail (not insured) is $6.50 plus 85¢ per book. If you wish to call and reserve a book, I can be reached on (804) 270 2465. Please do not call after 10:30 PM (Eastern) and no collect calls can be accepted. If you wish to have extended terms on any purchase, just let me know.

ABRAHAM LINCOLN LIFE STORY..#1 vg-fn 8.00
ACE..#2 vy light tan pgs ow fn+-nm 275.00
ACES HIGH..#2 fn 18.00
ACTION..#25 unnecessary tape on sp & co ow vg-fn 100.00
#33 1/8" dia. hole top cvr ow vg+ (last J. Burnley Superman story in Action) 160.00
#80 fn 160.00
#81 appears to be some professional repair & touch up along sp ow fn+-nm 120.00
#168 fn-nm 80.00
#189 8" diag. crease bottom cvr ow vg+-fn 40.00
#207 g+ - 16.00; #207 g 15.00
#257 ½" & ¾" cvr tears ow fn-nm 10.00
#261 vg - 10.00; #263 vg 8.50
#264 1¼" tear bk cvr edge & 3/4" tear ft cvr edge ow vg 5.00
#266 fr - 2.50; #267 fr-g 15.00
#273 vg - 8.50; #314 vg 2.50
#315 vg-fn 2.75
#317 sm nick out top cvr ow vg-fn 2.00
#319 vg - 2.50; #322 vg 1.50
#326 vg+ 1.75
#327 "5¢" in ink on cvr ow fn-nm 3.50
#328 vg-fn - 2.00; #328 vg 1.50
#329 vg-fn - 2.00; #329 vg 1.50
#330 sev cor creases ow fn 3.00
#330 vg - 1.50; #331 vg+-fn 2.50
#334 fn - 6.00; #339 fn 3.50
#351 vg-fn - 2.00; #352 fn+, #353 fn+ 3.00
#364 sm nick out top cvr ow fn+-nm 2.00
#364 fn, #365 fn+, #368 fn 2.00
#374 vg+-fn - 1.00; #377 fn 2.00
#385 fn 1.50
ADAM-12..#1 m 15.00
ADVENTURE..#41 sm pc missing bk cvr at staple ow g-vg 250.00
#53 fn-nm 400.00
#149 fn-nm 115.00
#153 name top cvr ow fr-g 20.00
#164 fn+ 75.00
#164 2" tear cvr ow fn+-nm 65.00
#333 vg 3.50
ADVENTURE INTO MYSTERY..#2 vg-fn 13.00
ADVENTURES IN 3-D..#1 vg-fn, no glasses 20.00
ADVENTURES INTO THE UNKNOWN..#5 fn-nm 75.00
ADVENTURES OF ALAN LADD..#2 fn+-nm 140.00
ADVENTURES OF BOB HOPE..#1 1/8" cor off lower rt cvr ow fn+-nm 250.00
#36 fr-g 3.50
ADVENTURES OF DEAN MARTIN & JERRY LEWIS.. #24 vg-fn 10.00
ADVENTURES OF JERRY LEWIS..#104 25¢ size color flaked off lower left cvr ow vg+ 5.00
AFRICA..#1 vg-fn 28.00
AIR FIGHTERS..#1 ¼" tear top cvr ow vn+ v 2 #8 light rolled sp ow fn 310.00
v 2 #8 fr-g 100.00
AL CAPP'S DOGPATCH..#71 (#1) nm 20.00
#71 (#1) vg-fn - 38.00; #2 vg-fn 110.00
#3 vg 26.00
AL CAPP'S SHMOO..#1 fn+ 20.00
#2 fn+ 70.00
55.00

ALEXANDER THE GREAT..FC 688 nm 26.00
ALICE IN WONDERLAND..FC 331 light sp roll ow vg-fn 18.00
ALL-AMERICAN..#44 vg-fn 150.00
#47 sm stress tears at staple & 1/8" pc color flaked off sp & 1" tear margin of 1 pg ow nm 350.00
#49 vg+ 98.00
ALL AMERICAN MEN OF WAR..#127 (1952) 3½" cor off bk cvr ow vg+-fn 50.00
#2 fn - 60.00; #8 nm 80.00
#9 ¼" tear lower rt cvr ow fn+-nm 65.00
#10 fn 34.00
#19 large date stamp on cvr ow vg-fn 16.00
#63 g - 2.75; #71 g-vg 2.50
#74 vg - 3.00; #106 g 1.00
ALL-AMERICAN WESTERN..#104 vg 32.00
ALL FAMOUS POLICE CASES..#6 fn 15.00
ALL-FLASH..#8 partially loose at bottom staple & vy light ctr crease ow fn 125.00
#14 sm water stain upper left bk cvr & some pgs ow g+-vg 65.00
ALL GOOD..#1 vg 15.00
ALL NEW..#7 ¼" nick out bottom sp & 3" corner crease ow fn+-nm 100.00
ALL STAR..#5 some stress tearing at staples ow fn 900.00
#5 vg+-fn 875.00
#6 ½" cor off sev pgs ow nm 1,700.00
#14 sm pc out top bk cvr & sev vy sm cvr edge tears ow vg+-fn 350.00
#15 g 175.00
#18 sev light brown smudges bottom bk cvr ow nm 800.00
#18 light 1" cor crease ow fn+ 360.00
AMAZING ADULT FANTASY..#9 g+-vg 18.00
AMAZING ADVENTURES.(Z-D)..#6 fn+-nm 100.00
AMAZING ADVENTURES.(Atlas)..#1 fn 150.00
AMAZING FANTASY..#15 tape on sp & inside lower left ow fair 250.00
AMAZING GHOST STORIES..#16 fn+ 30.00
AMAZING SPIDER-MAN..#5 chips out top 2½" of rt cvr edge & sm edge tears ow vg+-fn 140.00
#6 chips & pcs out rt cvr edge ow fn+ 125.00
#12 light browning inside cvr edges ow fn-nm 125.00
#12 ¼" tear top last 3 pgs & bk cvr ow vf 100.00
#14 sm stress tears at bottom staple ow nm - 700.00; #16 fn+-nm 150.00
#16 1 3/4" cor off bk cvr ow fn-nm 80.00
#16 vg - 46.00; #17 nm-m 350.00
#18 1/8" cvr tear ow nm 180.00
#18 sm cor crease ow fn 85.00
#18 vy sm nick out bottom bk cvr ow fn+ 70.00
#19 fn-vf - 75.00; #19 vg+ 46.00
#20 fn+-nm - 120.00; #21 fn 45.00
#22 vg-fn 39.00
#23 ¼" cvr tear ow vg+ 45.00
#24 vg-fn 34.00
#23 some water stain lower left of book ow vg-fn - 29.00; #26 vg-nm 125.00

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AMAZING SPIDER-MAN..#27 fn 54.00
#28 vg-nm - 125.00; #28 vg-fn 45.00
#29 vg-fn 31.00
#30 light 1" cor crease ow fn+-nm 85.00
#30 ½" cor off cvr ow fn-nm 38.00
#31 1/16" cor off lower rt cvr ow fn-nm 38.00
#32 g-vg, #33 g-vg 14.00
#35 vf-nm - 65.00; #36 nm 75.00
#36 two vy sm tears bottom cvr ow fn+-nm 55.00
#36 sev long but vy light scratches bk cvr ow fn+-nm 45.00
#37 fn+-nm - 60.00; #37 fn 28.00
#38 fn-nm 42.00
#40 browning inside cvrs ow vg-fn 28.00
#41 fn+ - 25.00; #42 fn+-nm 47.00
#43 browning inside cvr edges & tan pgs & some water stain top cvr ow fn+ 11.00
#44 browning inside cvr edges ow fn+ 15.00
#45 fn+ - 19.00; #47 fn+-nm 35.00
#52 g 3.50
#59 cvr loose at top staple ow nm 25.00
#59 ½" cor off sev pgs ow fn 12.00
#60 fn+-nm - 29.00; #61 sm tear bk cvr & last pg ow fn-nm 15.00
#62 sev sm water stains inside bottom cvr ow nm - 10.00; #62 vg 4.50
#65 fn-nm - 12.00; #72 nm 22.00
#79 ½" cor crease upper rt ow nm 20.00
#82 vy light 2" cor crease ow nm-m 15.00
#84 ½" cor lower rt partially torn off ow fn 6.00
#85 light 2" cor crease ow nm-m 16.00
#86 1" cor crease ow fn+-nm 12.00
#86 vg+ - 4.00; #94 fn+-nm 30.00
#96 fn+ 18.00
#100 damp spot & rust at each staple ow vg-fn - 15.00; #121 fn+ 30.00
#122 light date stamp ow nm 85.00
#122 fn+ - 40.00; #258 m 10.00
King Size #3 g-vg 4.50
King Size #4 3½" & 1" cor creases & tan pgs ow fn+ - 10.00; King Size #5 fn+-nm 12.00
Special #8 ¼" pc out bottom sp ow fn 11.00
ALL Detergent giveaway, nm-m (origin) 6.00
AMAZING WILLIE MAYS..No #, 1" cor off 1 pg ow fn+-nm 200.00
AMERICA'S BEST..#30 fn-nm 52.00
AMERICA'S BEST TV COMICS..#1 narrow 1½" strip off bottom sp & 6" cor crease bk cvr ow fn+-nm 9.00
ANDY BURNETT (W. Disney's)..FC 865 fn 14.00
FC 865 g+-vg 4.50
ANDY PANDA..FC 54 browning inside cvr edges & tan pgs ow nm 80.00
FC 240 2" cor off 1 pg ow vg 6.00
FC 345 vg-fn - 5.50; #33 fn 2.00
ANGEL..#16 vg+ 1.50
ANIMAL FABLES..#1 fn+ 85.00
ANIMATED.(EC)..#1 fn-nm (Rare) 270.00
ANNIE OAKLEY.(Atlas)..#1 fn+ 65.00
#3 fn - 30.00; #5 nm 45.00
#11 fn+-nm 22.00
ANNIE OAKLEY.(Dell)..FC 575 nm 35.00
AQUAMAN..#14 vg 7.00
#17 ¼" tear & vy tiny hole top cvr ow vg+-fn - 8.00; #18 fn 12.00
#20 vg-fn - 8.00; #21 vg-fn 5.00
#22 g+ - 2.00; #56 fn+-nm 5.00
THE AQUANAUTS..FC 1197 nm-m 27.00
ARCHIE..#34 vg-fn - 27.00; #81 fr-g 1.50
#88 2½" cor crease ow vg 4.00
#163 fn-nm, #164 fn-nm 2.00
ARCHIE ANNUAL..#16 vg+ 3.00
ARCHIE'S GIRL'S BETTY & VERONICA..#25 ink name & sev ink lines on cvr ow fr-g 3.50
#117 fn - 2.50; #120 fn+ 2.75

ARCHIE'S GIRLS BETTY & VERONICA..#122 fn-nm - 4.00; #123 vg+ 1.50
#171 vg-fn - 1.50; #176 fn 1.50
#187 fn 1.00
ANNUAL #4 vg - 20.00; #8 fn+ 35.00
ARCHIE'S JOKE BOOK..#24 fn 19.00
#26 fn-nm - 35.00; #27 fn-nm 30.00
#30 vg+-fn - 20.00; #30 vg+ 15.00
ARCHIE'S MAD HOUSE..#49 fn+-nm 1.50
#50 fn+-nm 1.50
THE ATOM..#2 sev vy sm nicks out rt cvr edge ow fn-nm 80.00
#3 1" grease pencil X under price ow vg-fn 20.00
#4 sev sm cor creases lower rt ow fn+ 35.00
#5 tape on sp ow vg+ 7.50
#6 fn+ 25.00
#8 tape inside rt cvr edge ow g 5.00
#9 vg - 14.00; #10 g-vg 10.00
#12 vg - 11.00; #12 fr-g 3.00
#14 vg-fn 13.00
#15 3½" cor crease ow vg+-fn 11.00
#15 vg 10.00
#17 rust on top staple ow fn-nm 15.00
#18 fn - 12.00; #19 vg+-fn 10.00
#20 vg-fn 9.00
#20 1" cor off top bk cvr & ½" off top left frt cvr ow fn 5.00
#22 fn+ 8.00
#23 tan pgs ow fn+ 9.00
#27 fn-nm 11.00
#28 center crease bk cvr ow fn+-nm 7.50
#28 tiny nick out rt cvr edge ow fn+ 7.00
#29 vy sm hole bottom sp ow fn 16.00
ATOM & HAWKMAN..#43 light brown pgs ow fn+ 4.50
AVENGERS..#8 light 3½" cor crease top & bottom ow fn+ 35.00
#8 vg - 27.00; #11 fn+ 45.00
#12 fn-nm 45.00
#13 vy sm nick out rt cvr edge ow fn 23.00
#14 1" & ½" tears bk cvr ow fn 21.00
#14 vg-fn - 20.00; #15 fn+-nm 58.00
#16 2 staple size holes bottom sp & tiny nick out cvr edge ow fn+ 18.00
#16 ½" cvr tear ow vg 14.00
#17 fn+-nm - 33.00; #19 fn 18.00
#21 vg+-fn, #23 vg+ 10.00
#26 fn+-nm - 18.00; #28 fn-nm 12.00
#28 pc 1" x ½" out bottom bk cvr ow fn-nm - 6.50; #29 vg+ 6.50
#35 1" cor crease ow fn+-nm 7.50
#37 fn+-nm - 11.00; #46 vg+ 3.50
#50 vg+ 3.00
#52 partially loose at bottom staple ow fn - 4.00; #54 g 1.50
#55 3½" scratch bottom cvr ow vg-fn 3.00
#59 vg+-fn 4.00
#59 loose at top staple ow fn 3.50
#60 fn - 6.00; #60 vg+-fn 4.50
#61 vg - 3.00; #62 fn-nm 7.00
#64 nm - 13.00; #64 fn 4.50
#65 nm-m - 15.00; #65 fn+-nm 9.00
#66 fn+-nm - 9.00; #66 vg+-fn 4.50
#70 fn - 3.50; #81 fn+-nm 5.00
#82 nm - 8.00; #85 fn+-nm 6.00
#87 nm - 10.00; #88 fn+-nm 6.50
#89 nm - 8.00; #90 fn+-nm 6.50
#91 fn+-nm, #101 nm 6.50
AVENGERS SPECIAL..#1 nm (1967) nm 38.00
#3 vg-fn ('69) - 3.50; #4 fn ('70) 2.50
#5 ½" cvr tear ow fn-nm ('72) 3.00
#5 tape on sp ow g+-vg 1.50
BABE RUTH SPORTS..#7 brownish pg edges ow fn+-nm 39.00

DALE EVANS..(DC)..#6 g-vg 16.00
#18 vg 10.00
DALE EVANS.(Dell)..#15 nm 28.00
THE DALTON BOYS..#1 fn 25.00
DANDY.(EC)..#1 fn+-nm 95.00
#4 fn+-nm - 57.00; #5 nm 70.00
#6 fn-nm 50.00
DANIEL BOONE..FC 1163 nm 25.00
#10 (GK) vg-fn 2.00
DAREDEVIL.(old)..#26 ¼" cvr tear ow vg+-fn 47.00
#31 vy sm tear top & bottom sp ow fn+-nm 175.00
#40 vg 22.00
DAREDEVIL.(Marvel)..#2 fn+-nm 240.00
#2 2 panels out pg. 6 of story ow g-vg 20.00
#6 vg - 20.00; #7 fn 38.00
#8 sev pencil circles erased from cvr ow fn+-nm 55.00
#8 ½" tear bk cvr & most pgs decreasing to ½" ow fn-nm 40.00
#9 "5¢" in grease pencil 1" high upper left cvr & non-story co ow fn-nm 15.00
#11 fn+-nm - 40.00; #11 vg+-fn 17.00
#12 fn+, #14 fn - 22.00; #23 fn+-nm 19.00
#25 fn-nm - 15.00; #26 fn+ 10.00
#30 fn+-nm - 18.00; #31 fn-nm 11.00
#33 ½" tear bk cvr ow nm 17.00
#33 1" bottom bk cvr missing & 1½" top bk sp missing rest fn - 10.00; #34 fn+-nm 15.00
#35 light browning inside cvr edges ow fn+ 6.00
#37 fn+-nm, #39 fn+-nm 15.00
#46 nm 12.00
#50 light tan pgs ow fn+-nm 10.00
#66 3" cor crease bk cvr ow nm 6.00
DARING ADVENTURES..Super Reprint #12 ½" cor crease ow nm (Phantom Lady) 55.00
#12 Super Reprint vg+ 20.00
#15 Super Reprint, fn 14.00
DARK MYSTERIES..#11 light browning inside cvr edges ow fn+ 22.00
DARLING LOVE..#9 fn+ 11.00
DATE WITH DANGER..#5 fn+ 9.00
#6 fn+-nm 17.00
#6 vy tiny cor off lower rt cvr ow fn+-nm 13.00
#6 ½" tear top cvr ow fn+-nm 16.00
A DATE WITH JUDY..#10 fn-nm 25.00
#49 vg+ - 2.75; #57 g-vg 2.00
A DATE WITH MILLIE..#2 1" ink line in M of logo & one ink work ow fn 7.00
DAVID & GOLIATH..FC 1205 fn+-nm 20.00
D.C. SPECIAL..#5 vg+-fn (Joe Kubert) 1.50
DEAR BEATRICE FAIRFAX..#5 vg+-fn 7.00
#6 nm - 15.00; #9fn+-nm 11.00
#9 1" tear on 2 pgs ow fn+-nm 9.00
DELL JR. TREASURY..#7 fn+-nm 19.00
#8 nm-m - 24.00; #8 m 25.00
DENNIS THE MENACE..#46 vg+ 2.50
DENNIS THE MENACE BONUS MAGAZINE..#89 fn+-nm 2.50
DENNIS THE MENACE GIANT VACATION SPECIAL.. #2 vg 6.00
THE DEPUTY..FC 1077 ½" tear bottom cor at sp ow nm 65.00
FC 1130 fn 20.00
FC 1225 2" diag. water stain lower left not visible on cvr ow nm-m 35.00
DESPERADO..#2 fn-nm 16.00
DETECTIVE..#55 fn+ 285.00
#55 stress tears at staples ow vg 190.00
#59 3" cor crease ow vg+-fn 290.00
#59 vg+-fn - 300.00; #60 vg 210.00
#65 sev sm cvr tears ow vg+ (J. Burnley Batman story) 235.00
#70 light browning inside cvr edges & slt stress tears at staples ow fn-nm 275.00
#75 fingernail size pc out top cvr re-inired ow vg 125.00

DETECTIVE..#81 fn+-nm 350.00
#84 lower left book rounded off 3/4" by chew ow fn+ 90.00
#96 pc color 1½" x 3/4" peeled off middle cvr ow fn+ 145.00
#98 light browning of pgs & inside cvr edges ow fn 150.00
#121 vg+-fn 140.00
#154 pc 1" x 1/8" out top bk cvr ow fn-nm 175.00
#202 2¾" repaired tear bottom 1st pg ow fn 85.00
#240 ½" cor off frt cvr ow g 18.00
#319 fair - 2.00; #335 vg 3.50
#337 fn 8.00
#339 ½" tear rt pg edge ow fn-nm 9.00
#339 sev ligh cor creases ow fn 7.50
#345 vg - 4.00; #346 fn 8.00
#350 vg-fn - 5.00; #353 fn 8.00
#362 vg, #366 vg+ 4.00
#368 vg-fn - 4.50; #369 vg 7.00
#370 vg - 4.00; #371 vg 3.00
#372 vg-fn, #374 vg 3.50
#376 vg+-fn 4.50
#377 ½" tear bottom cvr ow vg+ 3.00
#378 sm amount insect damage bottom cvr ow vg+ - 1.50; #379 g-vg 2.50
#384 fn, #386 fn+, #390 fn+ 5.00
#391 fn - 4.50; #393 fn-nm 6.00
#394 ½" cvr tear ow fn+-nm 7.00
#395 g-vg - 3.00; #398 fn 4.50
#399 fn+-nm - 7.00; #400 vg+ 6.50
#400 vg - 5.00; #401 fn-nm 6.00
#403 fn-nm - 6.00; #404 fn+ 7.00
#407 fn - 6.50; #408 nm 15.00
#409 nm 9.00
#409 sm cor crease ow nm 8.00
#410 light vertical crease 2" from rt cvr edge ow fn+-nm - 10.00; #411 nm 9.00
#412 nm - 9.00; #413 fn+-nm 8.00
#416 nm - 9.00; #431 nm 8.00
#572 m 5.00
DICK TRACY THE DETECTIVE..FB 4 1 pm ow vg+ 75.00
DICK TRACY & THE FAMOM BOYS..FB & Tracy outlined in pencil frt cvr ow fn+ 160.00
DICK TRACY..FC 56 file copy with vy tiny bit of color flaked off lower rt cvr & light browning inside cvr edge ow nm 165.00
FC 96 file copy with light tan inside cvr & pgs ow nm-m 125.00
#2 3/4" tear cvr edge ow vg 40.00
#10 light browning inside cvr edges & light tan pgs ow fn (file copy) 110.00
#10 vg+ 37.00
#14 browning inside cvr edges & light tan pgs ow nm 75.00
#18 vg 25.00
#31 ½" cvr tear ow vg+ 24.00
#42 1" tear bottom cvr at sp ow fn 23.00
#43 vg-fn - 22.00; #43 vg+ 18.00
#61 vg+ - 16.00; #70 vg-fn 19.00
#80 sev sm pcs tape on 1st sev pgs ow fn 19.00
#91 fn - 18.00; #116 fn+-nm 35.00
#127 vg+ 13.00
#127 ½" tear top cvr ow vg+ 12.00
#130 fn 18.00
#136 light tan pgs ow nm 35.00
#137 fn-nm - 25.00; #142 fn+-nm 32.00
#143 light tan pgs ow fn+-nm 28.00
#143 fn-nm 27.00
Popped Wheat giveaway..m 10.00
DISNEYLAND BIRTHDAY PARTY..#1 sm tear bk cvr ow nm 70.00
DIZZY DUCK..#33 fn+-nm 10.00

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DOC SAVAGE.(SAS)..#12 vg 110.00
DOCTOR SOLAR..#6 vg-fn 3.50
DONALD DUCK..FC 189 ink name top cvr ow g-vg 60.00
FC 189 fr-g - 39.00; FC 199 vg+ 95.00
FC 223 sm pc out bottom cvr ow g-vg 65.00
FC 275 g-vg - 35.00; FC 282 fn 70.00
FC 282 vg-fn - 58.00; FC 291 fr-g 12.00
FC 300 vg+ 48.00
FC 300 1½" strip cut off bk cvr left edge ow fair - 13.00; FC 308 fn+-nm 100.00
FC 318 ½" cor off upper rt cvr ow g+-vg 29.00
FC 328 vg+-fn - 60.00; FC 328 g-vg 30.00
FC 339 fr-g 2.50
FC 348 vy light browning inside cvr at sp ow nm - 40.00; FC 348 g-vg 9.00
FC 367 g - 20.00; FC 394 vg 9.00
FC 408 fn+ - 70.00; FC 422 fn+ 65.00
FC 422 g+-vg 34.00
#26 light browning inside cvr edges ow nm 135.00
#26 nick ½" x 1/8" out rt cvr edge & light brown inside cvr edges ow nm 100.00
#28 vg 8.00
#29 ½" cor off cvr ow fn 9.00
#30 fn-nm - 23.00; #33 g-vg 4.50
#42 sm light spot bottom cvr ow fn+ 6.00
#44 fn-nm - 9.00; #46 fn+-nm 40.00
#46 g - 8.00; #47 fn-nm 9.00
#49 fn+-nm, #50 fn+-nm 10.00
#53 fn+-nm - 8.00; #65 fn+-nm 7.00
#65 vg - 2.50; #225 m 3.00
#229 m 5.00
DONALD DUCK COMIC ALBUM..#1 nm 25.00
DONALD & MICKEY MERRY CHRISTMAS..Firestone 1948 giveaway, pc 1" x 1" off lower rt bk cvr ow g+-vg 55.00
DON'T GIVE UP THE SHIP..FC 1049 (J. Lewis) 31.00
DON WINSLOW..FC 22 (1st series) ½" V shaped pc out top cvr ow fn 39.00
#38 nm 27.00
DOOM PATROL..#90 fn - 18.00; #96 vg+-fn 15.00
DOTTY DRIPPLE..#13 vg+ 2.00
DOUBLE LIFE OF PRIVATE STRONG..#2 ½" tear thru rt side of book ow vg 22.00
DRUM BEAT..FC 610 sm tear bottom sp ow fn 22.00
DUCK ALBUM..FC 531 nm 14.00
FC 611 vg+-fn - 5.00; FC 686 fn+-nm 10.00
FC 726 fn+ 6.00
DURANGO KID..#7 3/4" cor off lower rt cvr ow vg+-fn - 17.00; #7 g+-vg 17.00
#10 fn+-nm 75.00
#11 1" cor crease & sm date stamp ow fn+-nm 45.00
#16 1" cor crease ow nm 35.00
DYNAMIC..#22 vy sm nick out bottom sp ow fn 30.00
#23 vg+-fn 26.00
AN EARTH MAN ON VENUS..pc 1/16" x ½" out rt cvr edge & ½" pc off lower rt cvr ow vg-fn 100.00
EERIE.(Avon)..#4 vg-fn 50.00
EH!..#7 fn+-nm 35.00
87th PRECINCT..#2 fn+ 25.00
EL CID..FC 1259 vg+ 8.00
ELLERY QUEEN.(Superior)..#2 3½" cor crease & ½" tear ow fn 25.00
ELLERY QUEEN.(Dell)..FC 1165 nm 50.00
FC 1165 vg 10.00
ELMER FUDD..FC 888 3/4" tear bottom cvr ow fn+-nm 3.00
E-MAN.(Charlton)..#1 nm-m 15.00
#8 nm 8.00
ESCAPE FROM DEVIL'S ISLAND..#1 fn 55.00
EVERYTHING HAPPENS TO HARVEY..#1 fair 7.00
EXCITING WAR..#8 fn+ (Toth) 12.00
EXTRA..#3 fn+-nm 32.00
FAIRY TALE PARADE..FC 69 browning inside cvr edges & pgs ½" tear bottom sp ow nm 70.00

FAIRY TALE PARADE..FC 69 ½" cor crease & sm pc out top bk cvr & browning inside cvr edge ow fn 45.00
FC 114 vg+ 30.00
FALLING IN LOVE..#104 vg+-fn 2.00
FAMOUS AUTHORS ILLUSTRATED..#12 vg+ 24.00
FAMOUS CRIMES..#12 ½" tear bk cvr at sp & sev pgs ow fn+ 10.00
#15 fn, #18 fn 15.00
FAMOUS GANGSTERS..#2 fn-nm 75.00
FANTASTIC.(Fox)..#9 1/8" tear side cvr & slt mfg wrinkle on some pgs ow nm 320.00
FANTASTIC FOUR..#12 pc ½" x 3/16" off top cvr at sp ow fn+ 95.00
#15 vg+-fn 60.00
#16 tape on sp ow g 20.00
#17 vg+-fn - 60.00; #17 vg-fn 50.00
#20 vg - 45.00; #22 vg+ 23.00
#24 vg-fn - 27.00; #24 vg+ 22.00
#28 ½" cor off lower rt cvr ow vg+ 24.00
#29 vg+ - 18.00; #29 store name stamp & large 5¢ in middle cvr ow fn 9.00
#30 fn - 27.00; #30 vg+-fn 22.00
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#36 fn+ - 21.00; #37 vg+-fn 16.00
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#38 3½" cor crease bk cvr ow fn 17.00
#41 ½" cvr tear ow vg+-fn 9.00
#42 vg-fn 11.00
#44 center crease frt cvr ow vg+-fn 7.00
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#51 fn - 11.00; #53 fn+-nm 20.00
#54 fn-nm - 16.00; #55 vg+-fn 13.00
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#61 vg - 6.00; #62 fn+-nm 20.00
#63 vg+ - 7.00; #64 fn-nm 14.00
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#69 nm - 22.00; #70 fn+ 11.00
#71 nm - 13.00; #72 fn+ 8.00
#73 ink date on cvr ow fn+ 6.00
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#96 fn 4.00
#97 1" cor crease ow fn-nm 5.00
#98 fn+ - 4.50; #102 fn-nm 6.50
#103 fn-nm 6.00
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Rick Griffen Benefit Auction

As you know Rick Griffin left us last August under tragic circumstances. To help his family, the San Diego Comicon has graciously allowed a benefit art auction to take place at this year's Con. This will be an auction of contributions by Rick's peers and admirers for the direct benefit of Rick's wife and kids. I've just started contacting artists and so far Robert Crumb, Spain, Gilbert Shelton, Roger Dean, and others have said they will contribute serious pieces to help his family. The art auctioned will be displayed along with Rick's work at the Rick Griffin booth. If you are an artist who loved Rick's work and would like to contribute to a very worthy cause, please call toll free 1-800-775-1966 for further details. You can either mail art contributions to the address below or deliver it in person at the Convention. Thank you for reading this. Please help Rick's family keep his estate intact.

Robert Beerbohm
2801 Leavenworth St., San Francisco, CA 94133

Some artistic corrections

Some corrections to my article on the "Art of the Brave & the Bold" published in issue #15.... Russ Heath did not draw the Silent Knight stories with the exception of the one issue that I have the art from. The main body of them was drawn by legendary comic artist Irv Novick, who also did the covers for #3-20.

Russ did draw the Robin Hood stories I incorrectly attributed to Nick Certo, whom I should have identified as Joe Certa (for the person who wanted to know who Nick Certo was... he is a science fiction book dealer in upstate New York. Sorry).

Also... Mort Meskin drew only one Cave Carson story (#41) and the first three were drawn by Bruno Premiani with covers by Premiani and Jerry Robinson.

I apologize for these errors and hope this will set the record straight.

Rich Halegua, Ohio

Thanks for setting the record straight and thanks also to Robin Snyder for his assistance and information. Editor

Memories of Cherokee

Thanks for your kind words in issue #15's Marketplace Mail concerning my article on *Congo Bill*. I also was happy to read Andy Marinkovich's enthusiastic comments about this scarce DC title. The layout of the article and its supportive graphics were excellent; thank you for another first-class job. I hope that readers enjoyed reading the article as much as I enjoyed writing it.

I also enjoyed your *Letter from the Editor* comments regarding Bert Blum and his "comic book loft" in the Cherokee Book Store. You and I may have been customers together at the loft nearly thirty years ago. I was born in Los Angeles in 1949 and grew up in Culver City, California. I remember my amazement when I first discovered Blum's comic loft in the early 1960's: I had finally found a store that sold out-of-print comics - dating back to the Golden Age, no less! On certain Saturdays (when I had saved enough money to warrant the trip), I would visit the Cherokee Book Shop to buy some comic treasure from the loft. My first *All Star* was a copy of issue #40 (focusing upon the problem of "juvenile delinquency") that (if memory serves me correctly) I purchased from Bert for two or three dollars. I was absolutely thrilled to own an original *JSA* adventure (and I still have it)! Whatever happened to Bert Blum?

Memories of the Cherokee Book Store led me to another thought: too often, today's collectors complain about the (perceived) high prices charged by dealers. I am not a dealer, simply a collector for many years. We collectors need to recognize that dealers (a) must achieve a profit in order to stay in business, (b) have very real and substantial costs, and (c) can only be expected to have the comics for which we search if they offer generous buying percentages when purchasing private collections. However, dealers can only offer generous buying percentages for rare or expensive comics if they, in turn, can expect to sell these comics at a profit - i.e., at a reasonably high selling price. I remember the days (as I'm certain you do too, Gary) when it was virtually impossible to find old comics in any systematic fashion: there were no national dealers or catalogs, no local comics shops, etc. (only Bert Blum's comic loft!). Although it is still difficult to find certain issues, today it is so much easier to locate out-of-print comics than it was thirty (or even fifteen) years ago. As in most things in life, there is a cost and a benefit associated with organized comic collecting/dealerships. The cost is higher prices in order to support a system through which dealers can obtain issues that are in demand; however, the benefit is that we collectors can actually find those issues in which we're interested! (And dealers can only charge those prices that we collectors/investors are willing to pay.) As a collector, I certainly would not want to return to those "days of yesteryear" when there was little possibility to locate out-of-print comics.

Gerard Voland, Massachusetts

I personally enjoyed your article very much, and I guess so did a lot of others judging from the mail. I was also born in 1949, and it is likely that we might have passed each other on the stained and gum laden streets of Hollywood as we searched for treasure. Bert, if you're out there, write or call... the number of CBM readers that would like to hear from you seems to be growing with each issue. We miss you and your loft of comics. As an aside, Gerard, I'm sitting here right now with a Worlds Finest #14 that is the first Golden Age comic I ever beheld. And guess who sold it to me in 1963 for $4? Yep...Editor

Excellent!

I wanted to write and say that the Excellent Market Report is just that, excellent. Well written and good info. Let's hear more from Rob and Tim. CBM is terrific but could you make it a little bigger? Keep up the good work.

Avril Weston, Kansas

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Assuming you mean number of pages, it looks like CBM will stay about the same size, for the near future anyway. I think Rob and Tim do a great job with their column too. Incidentally Rob has written a feature article about Batman for the next issue that is fantastic! In fact I'm a little jealous he got to do all that great Batman research. Editor

For the best in weird stories

Got the pages to a great 4 page story titled "Helen's Hubby!", but since I don't have the book they were removed from I can't figure out the source. Can you help? It is signed by Jay Scott Price and came from an Atlas comic (1950s?). I know it is an Atlas because at the bottom of the last page there are two Atlas globes and the phrase "for the best in weird stories look for the Atlas seal on the cover". By the by, I thought the Carter/Calhoun Atlas article in Overstreet was just great. Let's have another "journey into fantasy" sometime. CBM is really looking good. I don't know how, but it keeps getting consistently better with each issue. I look forward to every one!

Will Comer, Virginia

Whew, this one took a while to find but the story you mention is from Mystery Tales #21, Sept., 1954 and the art is great. I'm glad you enjoyed the Atlas article, it seems to have been generally well received. Thanks for writing Will. Editor

Will the real Sgt. Rock please stand up

Maybe you can help me with this. *Our Army at War* #81-1st Sgt. Rock ad in Easy Co. story – when was the first Easy Co. story? Issue #61 has an Easy Co. story, with a Sgt. with no name that looks like you know who! So, tell me why this is not Sgt. Rock? I would like some information on this if you can. Thank you!

Howard Bender, New Jersey

(The story in #61 has been the topic of heated discussions among DC war collectors for several years now. One view says it is a "prototype story" while another suggests that the absence of the character name is a problem. Collectors and historians face this same dilemma with many Marvel characters as well. Uncle Ben and Aunt May in a pre Spider-Man, pre hero Marvel comic comes to mind. All you Sgt. Rock aficionados, write and let us know what you think about the #61. Should it be considered Rock's first? I'm personally still undecided. Editor)

Never Become an editor

I'm getting a great magazine for less than $2 an issue, and you and your wife are staying up all night putting the thing together? Esteemed editor, remind me never to become an editor.

Bill Long, California

In the past it was all night… now it's all week, all month even! Don't worry, I'll remind you Editor

The "Bat-Hulk" mystery

I hope I'm in time for my renewal so that I don't miss an issue. It would help if there were a separate card of some form in the magazine for subscription information. I have enjoyed the magazine for the past year and will enjoy it for many years to come.

There is a Penguin comic strip reprint story in *Batman* #176. Would this be considered his third Silver Age appearance or, (because it's a reprint) not?

An undervalued book which people haven't mentioned in the past is *Brave & Bold* #68. I believe this is the 3rd Silver Age appearance of the Penguin and the Riddler. Plus, it may be the only time that the Joker, Penguin and Riddler have teamed up.

Also, Batman turns into "Bat-Hulk." He acts stupid. He is also gray and big. I believe this was a parody of The Hulk. Is this the first parody of many between Marvel and DC over the years? Thanks again for a great magazine.

Derek Waywood, Jersey City, New Jersey

Please see subscription information in this issue and thank you for your support! I personally do not feel the strip reprint in #176 qualifies, and I agree with your contention that B&B #68 is undervalued - way undervalued! I can find no earlier parody of a Marvel Character by DC but I'm not sure about an earlier parody of DC by Marvel. Does anyone know of one? Editor

Persuading Pat Kochanek

I loved Pat Kochanek's four-part series that he just did on the "Scarcity of Golden Age DC's." Is there any chance we can persuade him to do the same survey on *All Flash, Sensation Comics, Superman,* and *Wonder Woman*? PS. *Action Comics, All-Star Comics, Batman* & *Detective* too!

West Stephan, California

We received many letters of praise for Pat's series. Dr. Kochanek has hinted that he will do more articles for CBM in the future. I'm looking forward to them myself! Editor

36 year old kid

Congratulations for an incredible first year of publication. Gary, Lisa, the CBM Staff, contributing writers, and "Marketplace Mail" letter hacks, thank you all for sharing your experience, knowledge, and love of comic book collecting. When the 36 year old kid in me receives the latest CBM in the mail, my spirit gets a boost. In this crazy world that we live in, the joy that CBM brings is deeply valued and appreciated.

Richard L. Martines, Hawaii

The joy that your letter brought was deeply valued and appreciated! Editor

Grading Guide suggestions

Now that the new "OWL" *Grading Guide* you co-authored with Robert Overstreet is on the bookshelves, I think the CBM would be an excellent forum to discuss its strengths and weaknesses. In fact, how about a regular column or feature on an aspect of grading each month? (Like you don't have enough to do!) Over all, I thought your new guide was very helpful. The numerous photo references were very useful, although more close-up color photos are needed and against a black background would be great! Also, there were a few instances when I thought further explanations were required. For example, the number and length of spine stress lines acceptable in the higher grades would have been helpful. And, finally, please insist that dealers who advertise in the CBM employ the new 100 point system. I have yet to see a single ad, including ads from advisors to the *Grading Guide*, use the new system. If no one uses "OWL" how can it take hold?

Now a note about the CBM. Could you round

out future articles like your *Showcase* and *Brave and the Bold* pieces with cover artist and inker (if known) information? I think this information plays a major factor in value and would be icing on the cake to the excellent data provided in the articles — let alone giving these wonderful covers and their artists their due!

Finally, I know by now that everybody and his brother has given you his two cents worth on your *Grading Guide* and you are probably wondering, "Why don't they do it?" But, really, Mr. Carter, I'm just a bit jealous of your accomplishment and only wish to make your excellent *Guide* perfect (mint 100/OWL 10!).

Scott Bloom, W. Virginia

I would like to thank you Scott and the many, many other collectors who have taken the time to write me regarding the Grading Guide. Bob and I greatly value your input and are amassing a file with suggestions/improvements that will be incorporated into the next edition now being scheduled for future publication. As with any first edition, there is certainly room for improvement and we hope to do just that. Although I don't think it need be limited to the Grading Guide exclusively, I applaud your idea for an on-going column/forum on a broad spectrum of grading issues and invite readers to write CBM regarding this important topic. Editor

Brave & Bold trivia

I really enjoyed the *Brave and the Bold* special issue. The timing was great. It came three days after I completed my *B&B* collection. That last issue, #4, took me over two years to find.

Some *B&B* trivia: 1) only issue (1-24) with no Viking Prince story - #6; 2) Issue which lists wrong story - #8 cover lists a Golden Gladiator story, but was actually Viking Prince; 3) Most team-up appearances with Batman - Green Arrow with #10, followed by Metal Men with seven.

CBM just continues to improve. It's a great asset to the hobby. Best wishes for continued success.

Don French, Oregon

Congrats on completing a rather difficult set and thanks for the great info. Most B&B collectors I've talked with usually identify either 2, 3, or 4 as the most difficult issues. Big surprise, huh? Editor

CBM #1000?

Congratulations on your first year. I enjoy reading your magazine from cover to cover. Since the beginning, your articles are entertaining as well as educational. To date my favorite articles are: 1) Martian Manhunter Chronicles (issue 7); 2) Comic Book Restoration (issue 6); 3) *Brave and the Bold* (issue 14). Until issue #1000...PS. Thank you Jerry Jacobs for making me read CBM. I would not have heard of the magazine if you did not tell me about it.

Mark Peress, New York

CBM #1000 is due out in mid 2166. Better reserve your copy now. Editor

Sugar & Spike #1 where are you?

How do kids make the transition from reading titles like *Casper, Richie,* and *Archie* to the "cooler" superhero genre? Perhaps CBM readers would be interested in my tale...

From four to about ten, I read mostly the "kid stuff." At ten, I was only vaguely aware of Superman and Batman. I would have been limited to kid stuff well into my teens if not for one rainy day in the sixth grade.

We were kept inside during recess. I didn't have anything to do, and noticed some boys reading superhero comic books. I begged to be allowed to read one of them. Finally, someone let me read a *World's Finest*.

I know it was *World's Finest*, because it had Superman and Batman. The story involved Superman and Batman plus a villain and the tiny town of Valhalla. Superman didn't impress me, but Batman piqued my interest!

After school, I dug through my stacks of comics in search of a DC superhero book I knew was in my collection, unread. My grandfather had bought it, but I had set it aside because I didn't care for superheroes.

Darn, it wasn't Batman! It was Superman (April, 1973) with an interesting cover — Superman half-melted against a photograph of a city. The story was "The Man of Molten Steel." I read it and decided it wasn't bad, but it was Batman I really wanted.

Where to find a *Batman* comic? The next weekend at my grandparents', I told my grandmother I wanted a *Batman* comic. Together, we set out to find one.

We searched the Brooklyn neighborhood on foot, but couldn't find Batman. We hunted all over until my grandmother suggested we try the back alley shops. Sure enough, I finally found *Batman* – on a comic's rack in a back alley Chinese shop!

I still have that Batman comic. It was Batman No. 269, November 1975, featuring "The Daily Death of Terry Tremaynel." It had everything – good writing by David V. Reed, decent art by Ernie Chua, and a plot that combined detective work and romance plus a little introspection by the Batman. Not bad.

The *Batman* comic that completed my transition to DC superhero comics was the lead story in *Detective Comics* # 451, Sept., 1975. The conclusion hooked me on Batman permanently.

In the conclusion to Denny O'Neil tale, "The Batman's Burden!," Bruce Wayne comforts Molly, who is upset by the violence. Molly complains that the Batman had seemed to be enjoying himself hurting people. As a shadow falls across his face, Bruce replies, "No, Molly... The Batman seldom enjoys himself! I'm certain he envies those who can lead peaceful lives! He's driven... he's burdened with a compulsion to battle crime." In the last panel, Bruce stands alone in front of a silhouette of the Batman concluding, "It isn't pretty... it's simply what he does... what he needs to do! Don't pity him... but don't condemn him, either!"

From there, I moved on to the Flash, Wonder Woman, Justice League of America, etc. Surprisingly, I discovered some other DC comics were already in my collection. I had ignored them, unaware they were part of the DC universe.

One such DC comic was *Sugar and Spike*, #97. I loved Sugar and Spike, but it ended publication after #98. Today, I collect and read Sugar and Spike avidly. My collection lacks only six issues of Sugar and Spike, especially the first issue. I've all but given up trying to find a copy — in any condition — of the first issue of *Sugar and Spike*. If any CBM readers have a copy of the first issue of *Sugar and Spike*, but don't want to sell it, I will gladly pay for a photocopy since it does not look like DC will ever re-print the earliest *Sugar and Spike* comics. I can be contacted by fax at 703-644-1827.

In retrospect, I wonder if I would be a Marvel comics' fan today instead of a DC comics' fan if the *World's Finest* comic had been a *Spider-Man* comic, for instance. Later, I dabbled in Marvel, but once hooked on DC I was unable to feel comfortable with Marvel, whose style was very different at the time. Who knows?

Jamie L. Berke, Virginia

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Hard core DC collectors, such as yours truly, were mighty glad to see Sugar & Spike #99 published recently. Good luck, Jamie, on your quest for Sugar & Spike #1. I vote S&S#1 one of the top ten rarest 50s DCs! Can anyone help? Editor

Adventure #247 flack...

I figured while I was renewing my subscription, I would also drop a quick line in response to Keith Contarino's letter in CBM #13 regarding the Legion of Super-heroes. I personally like the idea that Keith and others feel *Adventure* #247 is over priced. Hopefully, it will give me the opportunity to buy one in the near future at a reasonable price! I personally feel it is one of DC's best series from the 60's. The Legion was the FIRST hero group of the Silver Age, and as we all know, has a strong (cult-like) following even today. There were some great stories from the early years, that are truly worth reading. The death of Lightning Lad and his resurrection, were ground breaking stories for 1963. I wonder what DC do you consider a lot better from the same time period? *Flash, JLA, The Many Lives of Dobie Gillis*? What do the rest of you think?

Danny Owens, Nevada

I must admit that I share Keith's view regarding the value of Adv. 247, however it should be noted that we are definitely in the minority on this one, at least considering the avalanche of mail we received from the LIF, "legion of incensed fans" who vigorously defended the price of the book. Editor

Barry Allen's copy of Flash #13?

This is the first time I have ever written to a comic fanzine, and I have many questions and thoughts I would like to share with you.

First of all, what is this American Association of Comic Book Collectors? I have never heard of it. I am anxiously waiting to hear more news about it and how I can join via CBM.

My second question is how can I possibly get CBM #s 1, 2, 3, 5, and 11? Please, please, please help me find these issues!!! I am currently attempting to collect a run of *Showcases* and also I am a big admirer of Schomburg (I have a Suspense #3). I'll do anything to get these CBMs. Can you help? -photocopies? -anything?

The other night I showed a family friend my *Action* #3, among other big GA books, and I decided that night to reread many of my bigger books that I haven't read in a while. Does any one know about the GA Flash's appearance in *Showcase* #4? He appears in about four panels on the cover of a GA *Flash Comic* that the SA Flash was reading!!! Do you feel that this might have any impact on the industry acceptance of *Flash* #123 being the very first GA Flash appearance? (It is obviously his first full appearance.)... The third suggestion I have for your fine publication is that you could have a page in the CBM in which there is simply a list of books that people are actively searching for in alphabetical order with minimum grade wanted. It would be a national want list. People would send you a predetermined amount for you to print their name, phone #, and one book on their want list. If they want to put in more than one book they would have to pay a little more. The print could be very small, maximizing space efficiency, because dealers looking to liquidate inventory would really read this page no matter how small the print. In the words of Mike Potter, "What kind of business person would turn down a potential sale?"

My fourth suggestion is that you could have more "CBM Spotlights." I would particularly enjoy some on people like Robert Overstreet, Jon Warren, Sean Linkenback, Dr. Kochanek, Keith Contarino, and you, Gary Carter. I find these articles on longtime collectors and dealers very fascinating.....

Well, thank you so much for reading my suggestions. I hope that you will seriously consider them. I also hope that you will add to my ideas and that they will inspire totally new ideas for future articles. Thank you for giving the Golden and Silver Age collector something to look (anxiously) forward to every month.

Mark Haspel, Florida

Thanks for your extensive letter Mark. Sorry we didn't have space for all of it. Now to some of your questions. (1) The American Association of Comic Book Collectors (AACBC) is presently being incorporated as a non profit organization thanks to the kind contribution of time from Todd Reznik. It is a professional organization of collectors and dealers who support and adhere to ethical standards in the buying, selling, and trading of comic books. If you would like to be a "ground floor" member, just send 12 bucks for one years dues to myself or Michael Naiman. Mike is acting VP and has done a great deal of organizational work. AACBC is having its first national meeting at the San Diego Con this year. But don't panic if you can't attend the con, you can still join. We are officially calling for open membership as of July 1st, 1992. (2) Back issues of CBM #s 1, 2, 3, 5, 11, and 12 are just plain sold out. Maybe a fellow reader has a spare copy they might sell. It's old news by now, but back issues have been selling at rather high prices. I'm bringing this up not because I think they are appropriate but so you won't be too shocked by the prices. more than five copies now of #1 have sold for, choke, wheeze, chortle, $50! I'll say this again... THERE ARE NO ARTICLES in #1. It was just an experimental "prototype" of sorts. #2 is selling for 10-15 bucks, #3 and #5 for around $20. I apologize for not printing more to have as back issue stock. My fault, I blew it! (3) The Flash Comics #13, clearly pictured in the first story of Showcase #4, was the first time I ever saw the Golden Age Flash as a child. At the time though, I had no idea it was a "real" comic book, so to speak. Most young readers didn't either (4) We are planning several new "CBM Spotlight" articles so that we can all get to know the major dealers. I think it's a nice idea. Mark, please be assured that we consider every reader suggestion. Thank you for yours! Editor

Will the real first appearance please stand up?

I thoroughly enjoyed Erik Andresen's article, "The First 1,000 Comic Books in History," in issue #13 of the CBM. Needless to say, this article will be an invaluable reference source for both current and future collectors of pre and early Golden Age comic books. As Erik states in his article, it's amazing how far down the list we have to go before we get to the high profile super-hero titles such as *Action Comics* and *Detective Comics* #27.

The article also raises a very interesting question which I have not been able to find the answer to yet. Both Erik's chart and your own timeline chart, from your excellent "DC Before Superman" article in the *Overstreet Price Guide* #13, shows that *New York World's Fair 1940* should theoretically have a cover date of March, 1940. This means that *N.Y. World's Fair 1940* should have been issued in the same month as

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Adventure Comics #48 (cover dated March, 1940) and a full month before *Detective Comics* #38 (cover dated April, 1940). If this scenario holds true, then the Hourman story in *N.Y. World's Fair 1940* should have been published at the same time as his first acknowledged appearance in *Adventure Comics* #48. What is even more significant, however, is that the Batman & Robin story in *N.Y. World's Fair 1940* should have been published a full month before Robin's first acknowledged appearance in *Detective Comics* #38. Every collector and dealer whom I've talked with have stated that *Detective* #38 must be Robin's first appearance based upon the story content. As a noted DC historian, maybe you can clear up this little date controversy once and for all.

On the whole, I agree completely with Erik's overall conclusion that these early books are in extremely short supply and yet priced relatively low in the *Overstreet Guide*. His overall conclusion is very similar to my last letter to you a few months ago which talked about the relative supply and demand characteristics of 1930's books as compared to the so-called "Hot Scarce Investment" books of the past few years. It's nice to know that the new *Overstreet Price Guide* has apparently taken the high demand and low supply characteristics of most of these early books into account through the form of significant percentage price increases. It is ironic, however, to note that the first two comic books (namely, *Funnies on Parade* [with a very limited trial print run of only 10,000 copies] and *Famous Funnies: A Carnival of Comics*) continue to creep along with an average increase of only 8% which is relatively cheap when compared with other key comic books in history. I believe this shows that there is still a lot of room for further price appreciation in these early comic books from the 1930's. PS. I prefer your old logo since it had a better design.

Dean Wong, Canada

Well this one ought to stir up a real hornets nest... OK, here goes, here are my thoughts on this. (1) DC's two World's Fair issues were prepared almost "independently" of the rest of the publication schedule. Thus stories were borrowed from other DC magazines. (2) Most series like Sandman, Hourman, Batman, etc. were drawn several issues ahead, sometimes even four or five issues ahead. (3) My theory is that the Sandman story in NYWF 1939 was actually drawn as the fourth or fifth Sandman story and was borrowed and published out of sequence. I also feel that the Superman story in that issue is much older than we realize. (4) But it gets even more complicated with the NYWF 1940. This time I postulate they borrowed the third or fourth Hourman story as well as one of the first five Robin stories. (5) Let me see if I can make sense of this for you a little better. We all know that the last solo Batman story originally scheduled for Det #38 was moved over into Batman #1. Why waste a story. This messed up a lot of things including the cover to Det #40 which was obviously a Joker cover recolored at the last minute to look like another villain. Also because Batman #1, with Robin on the cover, was due out contemporaneously, Robin had to be introduced before Batman #1. Not Only that, but the cover to NYWF 1940 also had Robin on the cover. It has been speculated that all four comics, Batman #1, Det #38, and NYWF 1940, and Adventure #48, may have been on the stands at approximately the same time! So will Sandman's, Robin's, and Hourman's first appearance please stand up??? Whew! I hope that rather muddy explanation helps a little anyway. I've been pondering this one for more than 15 years now and I'd love to hear your opinion. I'm sure you'll be able to explain it better than I. Editor

That glorious title Night Nurse

Wow! I must admit I was truly impressed as I opened the envelope which contained my copy of CBM #15. CBM now has what I would call a totally professional "newsstand" appearance which should significantly enhance point of purchase sales. I, for one, cannot even conceive of why any serious collector of Silver and Golden Age comics could do without CBM.

Marketplace Mail was fun as ever. I do wonder why there is any extra generous upper margin though. Making the margin on that section a little smaller would probably allow the inclusion of one or two more interesting letters in the same amount of space. Since I love to read other readers' comments, what do you think?

Dirt Cheap Marvel First Issues was very good. How many other CBM readers have tried to track down that glorious title, "Night Nurse?" I searched for this title everywhere for nearly four years before finding VF copies. Low grade copies are hard to find also. Prior to my luck in finding all four issues at once in nice shape, I had previously only found two of the four issues in around Good or so.

The pieces on Creig Flessel were very informative, and it was fun reading about that rapidly receding time when comics were truly young.

Bruce W. Edwards, Kentucky

That extra white margin is part of our new "reader friendly" format. We print all the letters "das fit ta print" so not to worry. I must admit that I haven't tried tracking down any copies of Night Nurse lately, but I'll take your word for it. Editor

CBM #5 for sale!

After having bought your magazine for months at a dealer in San Diego, I finally saved myself the time and effort in traveling by sending for a subscription. I found that getting your fine publication on a regular basis was hard even in a large metro area like San Diego, as only one dealer continued to bring in copies for sale.

I see from your issue #15, in the "Back Issue Department," that CBM #5 is Sold Out. I recently obtained eight copies of it and, per your suggestion, I am making it available for other readers. I am asking only $6 plus $1.50 for postage/handling for each copy. It can be obtained from me at P.O. Box 1002, Poway, CA 92074-1002. (please, only one per person)

Your magazine is the first one read, as I enjoy your "Silver Age" articles more than reading new comics off the shelf. Do you have any article on the Fantastic Four during the "Silver Age" planned for the future? I was a little disappointed on Marvel celebrating their 30th Anniversary last year; seems that everything you can think of is planned for Spidey's 30th this year. The FF is what started me collecting in the early '60's and the reason for my "comeback to comics" in the mid-'80's.

Michael Hamersky, California

See Mike, you do something good like sell your spare copies of #5 for cheap, and we print just the article you were looking for. It's obvious your living right! Editor

Flea Market finds

I always keep my eyes open for a bargain, but my expectations are never too high now since the

majority of people seem to know that comics are "worth something." I was pleasantly surprised recently when, browsing at my local flea market, I happened upon a table that had a small pile of comics on it. On the top was *Detective* #321; a good sign. I looked through the stack and found Capt. *Storm* #1 (VG), *Detective* #326 and 321 (VG and Fr), and *Showcase* #49 (VG-F). I asked the price. He said, "Two bucks, apiece." "Great," I thought. I pulled out my money and paid him. I started to walk away when he said, "Did you see the ones in the box?" The magic words.

Well, the "ones in the box" were: *House of Mystery* 143 (VF), 144 (VG), 145 146 (FVF); *Mystery In Space* 87 (F); *Brave and the Bold* 51-56 (VG-F — including a Fine #54); *Justice League* 23-31 (VG-F); *Flash* 141-146 (VG); *Star Spangled War* #109, 112, 114 (VG-FVF); *Atom* 9, 10; *Metal Men* 9, 10; and about 50 more DC Silver Age gems.

The price averaged out to $1.79 each. Are there bargains out there? You tell me. A friend of mine bought, at the same flea market in 1989, a good copy of *Sensation* #1 for $8. Last year, I found a FVF copy of *Mad* #24 at this market for $3. Am I going to tell you where this flea market is? ...not

Dan Braun, New York

Readers tell us all the time that flea markets often turn up material like your Mad #24. You vill tell, vee haf ways to make you tell...Editor

"Shelly"

I would like to share with you and CBM readers one of my fondest comic-related experiences! To start, I have been attending Florida comic-cons for awhile now. They are often very small, and not very exciting (at least the one's held in West Palm Beach). However, a few months ago, I got to meet and develop a wonderful rapport with one of the true geniuses from the Golden Age of comics (at one of these little cons), Mr. Sheldon "Shelly" Moldoff!!!

Now, here was the man who was responsible for the covers of *All-American* #16, *Flash Comics* #1, the inside back cover of *Action* #1, etc., etc... sketching wonderful portraits of Hawkman, Batman, The Shining Knight (to name but a few) right before my very eyes!

There were a couple of contemporary comic artists at the con too, and they seemed to draw the younger comic book collectors to their end of the table, and Mr. Moldoff was sitting alone with his wife at the opposite end of the table, sketching and coloring his little heart out!

I told "Shelly" that if this was a convention of CBM readers, he would have been mobbed the moment he entered the convention doors. He was very happy to hear that, and confided to me that his wife often tells him that he's much more important a figure in comic book history than he gives himself credit for.

I was quite enamored by "Shelly's" great sense of humor as he related some wonderful and some not-so-wonderful experiences about the good old days. Here's a man who worked with virtually every famous Golden Age personality. He spoke fondly of Bob Kane (and Bob's mom), Vincent Sullivan, Joe Shuster, Bernard Baily, Milton Caniff, and Alex Raymond (to name but a few). He spoke of his un-signed (and hence, un-credited) work on the first 10 covers of "This Magazine is Haunted," the many *Batman, Flash*, and *Green Lantern* covers he drew, the odd sports, etc. pieces he cranked out at Vince Sullivan's request for those early *Action* and *Detective* issues ("Shelly" sent these pieces to Vince from Florida while he was working out there for Max Fleischer Studios). He also told me of Bob Kane's back-breaking effort to produce Batman month in and month out (although popular myth has it that Mr. Kane only worked on the first couple of Batman stories in 1939, Mr. Moldoff said that Bob Kane was involved in every facet of Batman for over 30 years). He also related to me a not-so-nice story of a comic book publisher (who shall remain nameless) who took Shelly's advice about starting a certain line of popular comic books, and cheated Shelly out of his percentage when this certain line of comics skyrocketed into a profitable new trend.

When I finally left the convention (with a beautifully-recreated portrait under my arm of the Hawkman logo which adorned the upper left hand corner of *Flash Comics* for years), I felt it was my duty to bring this great man to CBM reader's attention. Recently, I started corresponding with "Shelly" (who resides in the Ft. Lauderdale area). With his kind permission, I offer the following letter that he wrote to me for your viewing pleasure!

Frank Rohr, Florida

From Sheldon Moldoff to Frank Rohr:

Dear Frank, many thanks for sending me the slew of articles about Hawkman and myself. Most of them I had not seen before, and it was interesting to read them.

Curiously, they dealt with a four year period in my life in which I did Hawkman... although my comics career has extended over 50 years. Some of the articles do refer to my 15 year stint as Bob Kane's ghost. However, during that period I did *Captain Midnight, Don Winslow of the Navy, Tex Ritter, The Black Terror, Tygra, Mr. District Attorney, Blackhawk, Sea Devils, House of Mystery, Legion of Super Heroes*, countless Romance stories, Horror stories, War stories and scores of covers, *The Flash, The Green Lantern, Hawkman*, and, of course, *Batman*...

In animation I wrote and story boarded hundreds of short films including Courageous Cat and Minute Mouse for Kane. I produced my own full-length animated feature, "Marco Polo jr." I also did many activity books for Blockbuster Video, Cablevision, Recycling programs, Travelers Insurance, K-Mart, Dairy Queen, Shoney's Big Boy, Captain D's, Red Lobster, Burger King, General Nutrition programs, etc., etc. So, it is unfair for some of my critics to take pot shots about me when they know so little about my accomplishments. However, as most of my work has usually been unsigned, I can't really blame them.

I guess my forte has been the ability to draw anything...

I write to you because of your interest and you took the time to send me copies of the material you had collected. Again many thanks.

Signed by Sheldon Moldoff

What an honor to hear from Sheldon Moldoff! Thanks to both of you. Editor

Thanks to all of you who wrote in this month and even though we didn't have room to print all of your letters, be assured that we read every one and take your comments to heart. If you would like to write to us, we'd love to hear from you! Send your cards and letters to:

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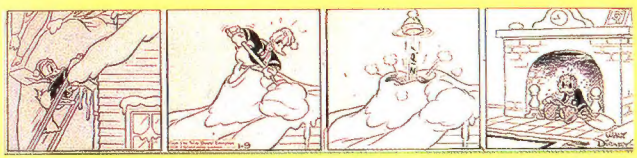

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